

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

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The GUILDFHALL LIBRARY, NEWSPAPER ROOM, and
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MONDAY, November 13, 1911, both days inclusive.

Lectures.

ROYAL SOCIETY OF LITERATURE, 20, Hanover Square, W.

LECTURES will be given in connexion with the newly instituted
Chair of 'English Fiction,' Prof. A. C. BENSON, C.V.O. M.A., NOVEM-
BER 8 and MARCH 18.
'Poetry,' Prof. HENRY NEWBOLD, M.A., DECEMBER 13 and
MAY 8.
'Dramatic Literature,' Prof. W. L. COURTNEY, M.A. LL.D.,
JANUARY 10 and APRIL 17.
'Comparative Literature,' Prof. M. A. GEROTHWOHL, Litt.D.,
FEBRUARY 14 and JUNE 12.

UNIVERSITY OF LONDON, UNIVERSITY COLLEGE.

A COURSE of EIGHT PUBLIC LECTURES on 'German Philoso-
phy in the Nineteenth Century' will be given by Prof. G. DAWES
HICKS, M.A. Litt.D. Ph.D., on TUESDAYS, at 8 P.M., beginning on
NOVEMBER 7.

The Lectures are open to the public without fee or ticket.
WALTER W. SETON, M.A., Secretary.
University College, London (Gower Street, W.C.).

KING'S COLLEGE (UNIVERSITY OF LONDON).

LECTURES ON CHRISTIAN ART.

The following COURSE of LECTURES will be given. The Lectures
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Nov. 8, 5.0.—W. R. LETHABY, Surveyor to Westminster Abbey,
Professor of Design, Royal College of Art, 'Early Days of Christian
Art.'

Nov. 22, 5.0.—Prof. STRZYGOWSKI, Professor of the History of
Art in the University of Vienna, 'The Origin of Christian Art.'

Nov. 29, 5.0.—G. MORRIS RUSHPORTE, formerly Head of the
British School at Rome (Ghent, Belgium).

Dec. 6, 5.0.—Prof. ELIAS SMITH, Professor of Architecture at
King's College, London, 'The Early Roman Churches.'

For further information apply to THE SECRETARY, King's
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Educational.

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University of Glasgow, October, 1911.

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NOVEMBER 11. G. C. HOLLOND.
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The report of the Commission supported the views of the Government, but it was submitted at the close of Lord Lansdowne's administration, and he had to leave questions it raised for the consideration of his successor. Lord Elgin formulated proposals to restrict the right of land transfer. Lord Curzon made an

energetic and honest attempt to grapple with the two intricate problems, the revenue settlement and the right of land transfer. One of the most important and beneficial of his measures as Governor-General was the elaborate inquiry he instituted into the subject of the land revenue. The Resolution, or State Paper, which he himself wrote, is a vigorous exposition of the past policy of Government and the "broad and generous principles" which ought to be their guide in the future. If the policy prescribing "moderation in enhancement, and sympathy in collection," be carried out in letter and in spirit, it will create a prosperous and contented peasantry which must be the solid foundation of our power.

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colleges relying on private aid, which in their lack of efficiency have been so injurious to higher education in Bengal. The University Act, owing to the moral courage of the Viceroy, was passed, and has been in operation for some seven years, and none of the apprehended evils has resulted. If it be administered with sympathy and judgment, it will be the stepping-stone for more far-reaching reforms.

Lord Curzon, as Viceroy of India, showed that he was not only a statesman who thought of the morrow; he also displayed in a high degree the qualities of a great administrator—extraordinary energy and ardour of temperament, courage, and indefatigable industry. He imbued those who worked under him with some of that energy and ardour. In his honest desire to do what he considered a public duty he seemed sometimes to lose sight of the feelings of others, and this in a great measure was a misfortune for his popularity.

Mr. Lovat Fraser has written a very able chapter on the measure which raised the fiercest controversy during Lord Curzon's rule. It is open to argument whether the partition of Bengal might not have been done in some other way which would have aroused less feeling among the classes affected. But it must be remembered that Lord Curzon was not responsible for the final way in which it was done. In the new province there is every sign of increased prosperity and development, and we believe that thirty years hence both provinces will be grateful to Lord Curzon for a much-needed and long-deferred measure. We note that Mr. Lovat Fraser has devoted a long chapter to 'Army Reform and Lord Kitchener,' which we do not consider here, as this is not the place to rekindle the ashes of a fierce controversy. Lord Curzon fought against what he considered a most dangerous change in the constitution of the Government of India, and, when he found that his remonstrance was in vain, he resigned his high office and left the vast continent which he had governed. The impartial verdict of history will give him a high place in the roll of illustrious statesmen who have done much for the security, contentment, and advance of the people of a great empire.

THE SWANSTON STEVENSON.

For the first collected edition of Stevenson's works Sir Sidney Colvin was responsible editorially; for the second Mr. Gosse. Mr. Lang's share in the third collection seems to be limited to the provision of an Introduction. The order and arrangement of the contents of these volumes follow those of the Pentland Edition, except for the fifth volume,

The Works of Robert Louis Stevenson. Vols. I.-V. The Swanston Edition. With an Introduction by Andrew Lang. (Chatto & Windus.)

which is represented by the sixth in the earlier issue, and lacks 'The Merry Men.' The order in the Pentland Edition was professedly chronological, and actually so, except in one or two details. We gather from the volumes before us that the chronological disposition is not to be so carefully regarded in the Swanston. It makes the claim to be "the most comprehensive," and is justified of that claim by its inclusion of the Vailima and other letters, as well as new matter promised for the eighteenth volume. Both the Pentland and the Swanston editions include "The Davos Press," which, we thought, was to have been the perquisite of purchasers of the Edinburgh Edition alone. We believe that twenty-five copies of a special volume concerning 'The Man Haggard' were distributed in the Edinburgh Edition, with an Introduction by Lady Jersey—to which Mr. Bassett Haggard made a spirited response in the same vein of humour. These facts we present to any bibliographer who is not aware of them. It suffices here to say that in type and format the new edition will adequately grace library shelves, and in respect of its greater handiness has an advantage over its predecessors.

Mr. Lang's Introduction could hardly be expected to throw much new light on an author whose life and letters and genius have been more canvassed than those of any other writer of our time. It is the appreciation of "one who knew, loved, and esteemed his junior... but who was never of the inner circle of his intimates." As Mr. Lang says, Sir Sidney Colvin has written definitively of Stevenson in his 'Notes and Introductions' to the Letters. There remains nothing to do except for a friend to record his personal impressions. Stevenson, we are surprised to hear, "had no Celtic blood," and we wonder what becomes of the Balfour myth! Mr. Lang knew him so long ago, we gather, as 1873, and is qualified to take a familiar survey of his life. But in his youth at least Stevenson can have had few except literary affinities with Mr. Lang. Those literary affinities, however, were very strong, and the senior writer's criticisms are at once generous and acute. He slightly undervalues the verse, we think, but his appreciation of the essays and the romances is singularly lucid. "Prince Otto" appears to him to have been, "in places, overwritten," a just comment. We believe that Henley spent a week with Stevenson lopping the blank verse into which the author's sense of perfection had shaped the romance. 'Kidnapped' Mr. Lang regards as Stevenson's masterpiece in fiction. He appears there "to reach the height of his genius in designing character and landscape, in humour, dialogue, and creative power." Mr. Lang's critical bent happens to be just that way, as we all know. However 'Kidnapped' excels—we published some while since (August 14th, 1897), a frank letter from its author recognizing the weakness in its construction—it is surely not comparable with 'The Master of Ballantrae,' or even that episodic and powerful book

'The Wrecker.' Mr. Lang's heart's in the Highlands. Not for the first time we are told that he could, if he would, let us into the secret of the Appin Murder. He respects the "Celtic secret" one hundred and sixty years after the event. If all were so scrupulous, what would become of the records of history? Speculation as to the part played by Stevenson's stepson in the books which bear both names it is, no doubt, designed to set at rest through Mr. Lang's specific statement:—

"They first talked over the book together, and ideas were struck out in the encounter of minds.... After or during the course of the conversations (when he had an ally), after reflections when he had not, Stevenson used to write out a series of chapter headings.... After the list of chapters was completed, Mr. Osbourne used to write the first draft, 'to break the ground,' and then each wrote and re-wrote an indefinite number of times. The style, the general effect produced, are the style and the effect of Stevenson."

It must be remembered that only two books are in question, 'The Wrecker' and 'The Ebb Tide,' for the case of 'The Wrong Box' was different. Mr. Osbourne explained in an elaborate note in the Pentland edition the extent of his partnership in 'The Wrecker.' Mr. Lang demurs to the quality of that book, finding it more impossible than 'Dr. Jekyll and Mr. Hyde.' Apparently he does not credit a mild amateur in water colour such as Carthew with the capacity of crime. If Mr. Lang had had to deal with the crew of the Flying Scud, he would, he says, have marooned them. But the amateur in water colour seems to have been made of sterner stuff.

Mr. Lang has definite views as to Stevenson's position in letters, though he refuses either to dogmatize or to commit posterity. The discriminating will look back to Stevenson as they do now to Fielding, and to Lamb and Hazlitt:—

"If he is not the master British essayist of the later nineteenth century, I really cannot imagine who is to be preferred to him. His vivacity, vitality, his original reflections on life, his personal and fascinating style, claim for him the crown."

This is handsomely said; moreover, we believe it to be a tolerably correct estimate. As a novelist, Stevenson does not compete with any except romancers, but Mr. Lang accepts him as, since Scott and Thackeray, "the best historical novelist whom we have." In further consideration of his "notable eminence" in the short story, and his other contributions to letters, Stevenson is awarded "a very high place in the literature of his century." It is refreshing to read this after the turn of the balance which has been in progress this last decade. If adepts of the newer schools, which, after all, are but older schools writ large, are as sure of fame as this confirmed romantic, our generation will have contributed liberally to the ranks of the immortals.

Autobiographic Memoirs. By Frederic Harrison. 2 vols. (Macmillan & Co.)

THE Victorian copiousness of these reminiscences tends to detract from their value. Mr. Frederic Harrison wields an effective pen, but it frequently runs away with him, and he is too fond of reproducing past contributions to the press at full length, instead of giving their salient passages. His volumes, besides, abound in repetition, and it is sometimes difficult to follow their method of arrangement. But, though readers will be disposed to complain that he has given them too much of a good thing, that good thing is undeniably supplied. His recollections of a childhood and boyhood spent mainly on the crest of Muswell Hill are fascinating:—

"It was the age of the Mrs. Barbaulds, Mrs. Markhams, and Harriet Martineaus; and I fear that the sterner and duller idea of education was the one that principally attracted them. At any rate, for some reason or other, we had, so far as I remember, very little poetry and fiction in our ordinary reading. Strangely enough, I never learned, or even heard of, the ordinary nursery rhymes, songs, and tales. My early memory is a blank as to Bluebeard, ogres, fairies, and so forth."

Mr. Harrison admits that he may have forgotten Cinderella and the Three Bears, but such a lapse in an enviable memory like his seems impossible, and the presumption must be that he was never taught about them.

We get a curious glimpse of the future Canon Liddon at King's College School—a manager of boys, apparently, as he afterwards became a manager of men, who treated young Harrison with affectionate condescension, not only as a child, but also as a worldling. The impressions of Wadham College, Oxford, are conveyed mainly through letters to his mother, and he confided to a friend this amusing caricature of dunces of the old school:—

"Every now and then we get a little conversation started, which the Dean checks almost rudely, with, 'Mr. Smith is in France. The Master is going to leave Oxford. I rode to Cumnor yesterday.' Truly the whole time I never heard from his lips anything more intelligent. The effect of this was quite depressing at first, but we began to get amused finally by the poor man's efforts. It was like a man who couldn't swim, bathing with half a dozen who could, always tumbling into holes and with effort spluttering back on to his footing, and in constant alarm lest tricks should be played on him. And the Chaplain all this time?—true to his game, he is profoundly deferential. He is piqued to show that he can accept with good grace the circumstances of his position."

Mr. Harrison is convinced, all the same, that an Oxford education of his day was the best of its time; he girds vigorously at the present "mania for specialization," as contrasted with the "slow, patient, minute study of the ancient historians," of Aristotle and Plato, as he knew it.

Placed in the enviable position of being able to follow his own inclinations, Mr.

Harrison was called to the Bar, but he cannot be said to compliment his profession:—

"I am free to say that I have hardly known more than some few of them, such as Charles Bowen and Horace Davey, who had clear ideas on general problems of philosophy or politics. Some of the greatest lawyers who ever filled the Woolsack have shown themselves to be bigots in religion and party hacks in statecraft. Nor can I recall a great lawyer in full practice who had any serious interest in matters of abstract thought or any rational sense of spiritual truth."

His real interests, of course, lay elsewhere: in Radical politics, trade-unionism, peace, combined with an enthusiasm for oppressed nationalities, and other causes too numerous to mention. Mr. Harrison revives his old controversies with a zeal which would be contagious, if only he had been more sparing of quotation. It is generally easy to anticipate his line of argument, and his opinions remain as fixed as fate. He has been to Egypt, and acknowledges that Lord Cromer's great administration has brought "marvellous relief to the suffering fellah"; but he regards the permanent government of the regenerated country "by any Christian Power, by successive shiploads of alien officials and troops," as an impossibility. "Permanent" is, no doubt, a word of wide meaning, and Mr. Harrison may include in his pronouncement a very dim and distant future indeed. But, given a Europe anything like the Europe we know, it may safely be maintained that, if one Christian Power quitted Egypt, another would occupy it, and that the alien officials whom Mr. Harrison deplores would be cleansing cities and building dams, whatever their theological opinions might be.

Many lively impressions of travel are to be found in these volumes, and good stories are numerous. Here and there, however, a certain acrimony peeps out, due, perhaps, to a want of humour in the author. This, for example, is a far from adequate account of the teaching of F. D. Maurice:—

"A more utterly muddle-headed and impotent mind I have never known. He was a good dear creature, with a sympathetic nature and a really strong moral sense. He felt acutely, and put with real eloquence, force, and courage the *moral* objections to the Orthodox scheme, and the evil side of the Old Testament, of Mosaism, of Hell, and Atonement. All of these he insisted on interpreting in a purely Pickwickian sense, which made us laugh, and then, after parading every moral objection to the Orthodox Bible and scheme of salvation, he would break into a puerile *non sequitur* that we must take it all down for the sake of the beauty of Christ's mission, etc."

Ruskin, too, seems to have puzzled Mr. Harrison, despite their long friendship; he flouted Positivism while signing himself "ever affectionately yours," and asked if Plato ever wrote anything about social organization. Yet the squib on Carlyle's 'Shooting Niagara,' which Mr. Harrison reproduces, is by no means amiss; and we find an amusing specimen of Sir James FitzJames Stephen's direct

conversation. But truer justice is done in these volumes to serious people. Of the many famous foreigners who appear in them, the most attractive is Jean Francois Millet, whose simple probity is admirably indicated. George Eliot's drawing-room, too, receives its due tribute, not for the first time; and it is a relief to find that Mr. Harrison has a good word for George Henry Lewes. "He gave her real assistance," we read, "and it would have been well if he could have inspired her with a dose of the rattling devil within him." Mr. Harrison can be almost skittish at times.

Want of space forbids anything like an adequate account of Mr. Harrison's share in various crusades and "movements." He owns that the Communist refugees, to whom he gave hospitality, were unsatisfactory; "on the whole, they were a singularly unpractical, unbusinesslike, and ineffectual set, often nursing in exile visionary schemes and the jealousies and suspicions of rival sects." But they could, at least, carry off a difficult situation:—

"I remember an amusing incident one evening. My wife asked one of the most prominent of them to take the wife of another then present into supper. 'If you do not know the lady, she is opposite to us, I will introduce you,' she said. He hesitated, and murmured, 'Mais son mari m'a condamné à mort!' 'Cela n'y fait rien,' she replied, 'dans notre salon.' 'Bien, Madame,' he answered, 'pour vous je ferai tout,' with which polite speech he gave his arm to the wife of his mortal enemy."

Mr. Harrison has naturally a good deal to say about Positivism and his own ethical development. As a young man, he had an interview with Auguste Comte, which was fruitful of much:—

"He repudiated the suggestion that he expected his followers to abandon Theism altogether. He said that he had no such hankering after the Unknown; but some of those nearest to him, especially the women, clung to the idea as a consolation. Nor did he condemn them; but he thought the interest in the problems of the universe would gradually disappear under earthly cares and duties and abiding aspirations for human good. He spoke of Mazzini, the French democrats, L. Napoleon, and G. H. Lewes, all of whom he judged to be useful, but inadequate and untrustworthy."

Mr. Harrison reserves his connected history of the Positivist Society until he nears the end of his second volume. The chief fault to be found with it is that his dispositions are more clearly set forth than his actual intentions. Thus we are told that the foundation of the centre in Chapel Street, Bloomsbury, was against his wish; he regarded it as "utterly premature and destined to end in petty differences about trifles and possibly some kind of sectarian cliques." He treats his breach with Dr. Congreve with some feeling:—

"The cause of division was that Richard Congreve insisted on making himself the sole head of a religious and philosophical society, without director or colleagues, having none to whom he could even be compared, or to whom he need look for advice."

The secession to Newton Hall, Fetter Lane, followed, and again we are told that Mr. Harrison undertook a task about which he felt doubtful rather than separate from his friends. The positive and practical side of his Positivism, so to speak, remains throughout obscure. Yet Mr. Harrison complains that even his friends misrepresented him. "Why," said Huxley, "I always thought that you swung a censer on Sundays before the altar in Chapel Street." The facts were that Mr. Harrison had not been in Chapel Street for more than twenty years; and that altars and censers were unknown to Positivists. The idea that Huxley permitted himself to jest on such a subject must, it would seem, be rejected, but still—

We have pointed out the defects of these volumes, but we cannot take leave of them without an expression of admiration for the high aims and varied activity which they record. It is possible to disagree with many, even with most, of Mr. Harrison's opinions, yet to feel that he has accomplished a solid life's work. Always somewhat conservative, he has acquired, in his later years, an admiration for the country squire at petty sessions which must astonish those of his way of political thinking; and his long retrospect closes in tempered optimism and charity to all men.

A New English Dictionary.—Simple-Sleep.
(Vol. IX.) By W. A. Craigie. (Oxford, Clarendon Press.)

THIS double section is divided into three portions, each of which presents points of contrast to the other two. The second half of the *si*-words comprises about fifty per cent of native words, many of which are common and important, the longest article being that on the verb "sit," extending to 37 sections, while a majority of the imported items are adopted from Latin, as "simulacrum," "sine qua non," "sinus," and some technical terms, or adapted, as "simulate," participial adjective and verb. The sources of the remainder demand no special remark.

Most of the second portion, consisting of words beginning with *sk*-, are of Scandinavian or Low German or Dutch origin, with about half a dozen adaptations of Old French, a few Greek items, and the Gaelic "skene," together occupying about 36 pages, in which the earliest quotations are dated at the close of the twelfth century.

The third portion, not quite so long, carries the words beginning with *sl*- from "slab" to the middle of the numerous disused or dialectal forms pertaining to the verb "sleep," the former word being of obscure origin, the latter one of the minority of *sl*-words which are native, the majority being of Scandinavian, or of Low German, Dutch, or Flemish origin; while of the rest a few items come from

Old French. The two earlier portions are separated by the solitary *sj*-formation, the Cape Dutch "sjambok," which became current in ordinary English during the Boer War.

Users of the great Dictionary may be glad to have their attention called to the direction below the little article on "Sk-": "For variant forms not entered under Sk- see Sc-." This enables us to find out, for instance, that "skat," in the phrase "go skat," is not omitted under "scat" or accidentally ignored in this instalment.

Among the numerous fresh items of vocabulary are several adaptations of proper names, *e.g.*, to "simpson" or "simpsonize"—to dilute milk, from a dairyman so named who was fined in the sixties of last century, and the "Simurgh," a monster bird of Persian legend. The epic deceiver Sinon serves for a type in six quotations, 1581–1818. The poet Skelton's irregular style of verse induced "Skeltonical" (sixteenth century onwards) and the modern "Skeltonian," "Skeltonic." "Skimmington," with variations, who either was or was supposed to be the representative of hen-pecked husbands, impersonated from the sixteenth century in burlesque processions formed to ridicule ill-assorted couples in country districts, is not a novelty, but is noteworthy for its fullness, as there are more than a dozen quotations. An interesting article, which well illustrates fullness of treatment and wealth of illustration, is that on the survival in dialect of "sisery," the old corruption of "certiorari"—"a writ of c." From at least a dozen different spellings lexicographers seem to have selected that of Smollett and Scott. Sterne, Goldsmith, and Bentham are quoted for "with a s." (=suddenly, promptly); Scott for the meaning "a torrent of language"...."such a s. of Latin as might have scared the devil himself." Other quotations give the senses "severe rebuke or scolding; a sharp blow....A loud clanging noise."

Among derivatives of common words not recorded in previous dictionaries are a large number of obsolete, dialectal and technical items, and "singlemindedness," "singlet," "sinistrality," "situal," and the adjective "skance" (Blackmore and Le Fanu). Our columns, by a curious coincidence, furnish the earliest quotations for two consecutive entries, and the only quotation for the next in succession, namely, "Sinicization," "Sinicize," and "Sinification"; the earliest for "Skat," a German game at cards, and the only recent use of the adjective "skimp." None of the interpretations suggested for "skaines mates," "Romeo and Juliet," II. iv. 162, has been accepted, and we are merely told, "Origin and exact meaning uncertain."

Out of many instances of remarkable advance in tracing the development of meanings, arrangement of the various uses of a word, and other departments of general treatment, which we could not venture to arrange in order of merit,

we are attracted to the article on "singular" by the strange revelation that this useful and familiar adjective may have found its way into our language owing to a mistake. Hampole (about 1340) and Wyclif (1382) used "syngulere," "singuler," respectively, for "Living alone or apart from the herd," in "an inaccurate rendering of L. *singularis* *ferus* in Ps. lxx[i]x. 14, where *singularis* is the *sb.* (see *Sanglier*)." Hampole is the earliest authority given for the section "Above the ordinary in amount, extent, worth," &c. (calling the devil the "wild best....of syngulere creulte."), and for the sections "Separate, individual, single," and "of or pertaining to...the individual," &c.; while Wyclif heads four more groups of quotations, writing "singuler, or by hym self," "power singuler to taxe" (sole or exclusive), "a singuler strij" (single combat), "syngulere personys" (single persons). The article illustrates separately thirty-seven varieties of use, arranged in four divisions and nineteen sections. 'The Book of St. Albans' (1486) gives "A Synguler" for a sanglier or wild boar. In order of known dates the uses "One only; one and no more; single," and "Separate from others by reason of superiority or pre-eminence," cited from Langland's 'Piers Ploughman' (1377), come next to the quartet from Hampole. The latter is also the earliest authority given for "singularity" in the rare sense "Singleness of aim or purpose." This quality in the phase "differing in thought from others to render one's self conspicuous" is personified by Hayley in his 'Triumphs of Temper,' Canto V., as the sister of Genius,

A fantastic nymph, in manners nice
Profuse decked with many an odd device;
....Singularity by mortals styled.

This poem (1781) also yields "To this short hope her sinking spirit clang" (Canto II.); though Scott's "sinking heart" (1820) is the earliest corresponding quotation given by Dr. Craigie. Milton is so often cited that the omission of the use of "singly" in the sense "one by one," "one after another," is curious, as an example is given from 'P. L.' i. 376 ff.:

who first, who last....
At their great emp'r's call, as next in worth
Came singly where he stood on the bare strand.

The construction "skilled of," as Swinburne's "No skill of speech have I" is quoted and called archaic, might well have been noticed on the authority of 'P. L.' IX. 42, "Me, of these Nor skill'd nor studious," where the preposition may be due to Latin or Greek influence. Among the words and phrases for which the inspired Puritan has been duly cited is "sit under" a minister or preacher—"Educ. 6. There would then appear in Pulpits other visages, other gestures....then what we now sit under"—so that this combination has the consecration of age and a scholarly stamp, of which many people seem to have been ignorant. Only Helps, 1859, is quoted for "simpleton" placed attributively; though Moore,

between 1807 and 1834, began one of his 'Irish Melodies.'

Come, send round the wine, and leave points of belief
To simpleton sages.

Dr. Craigie may have ignored the "siren" of motor-cars because the pest has not come under his notice in books or papers, for it seems unlikely that he has had so little experience of it as not to know the term.

Surely it is a deviation from the Dictionary's usual generosity in analyzing different shades of meaning not to have separated the waste or planted sites of vanished cities, towns, buildings, &c., from prospective sites, which have been specially distinguished in recent Budgets, by using two paragraphs.

The monosyllable "skew" stands for fourteen different words, of which ten are fortunately dialectal, slang, or obsolete; "skip" has claimed nine articles, and "skipper" seven, of which only two and three respectively are current in ordinary speech. Under "skip," sb., relating to movement or passing, we learn that the meaning "footman, lackey, or manservant" (late seventeenth century to 1732), probably "short for *skip-kennel*" (1688-1828) became the designation of a male servant at Trinity College, Dublin, the only use of the word as applied to servants hitherto registered, for which Dr. Craigie quotes, among others, Lever (1839) and *Punch* (1884).

Two of the four words consisting of the syllable "slang"—that denoting "A species of cannon; a serpentine or culverin" (obsolete), and the current cant for "watch-chain" and (plural) "fetters"—are referred to the "Dutch slang, snake, &c." Wedgwood's connexion of the commoner noun "slang," a kind of abnormal language, with Norwegian forms beginning with "sleng—" is pronounced "unlikely." It seems waste of time and thought to say more than that it is a "word of cant origin, the ultimate source of which is not apparent." The earliest quotation given is dated 1756, the other senses, e.g. a licence, travelling show, short weight or measure, which "may"—as we also believe—"represent independent words," being apparently later.

The definition of the primary sense of the noun "sister" is noteworthy for its completeness, conciseness, and rigid accuracy, qualities which have opened our eyes to the fact that many previous definitions of "brother" and "sister" leave room for the notion that "sister" is a general term applicable to a female whose parents have other offspring, just as "married woman" is to a woman who has a husband, and so too, *mutatis mutandis*, for "brother." The definition in question is as follows:—

"A female in relationship to another person or persons having the same parents. (Also applicable to female animals.)

"Sometimes loosely used in the sense of *half-sister*, and in that of *sister-in-law*."

The corresponding paragraphs under "brother" illustrate the adage that

practice makes perfect. The only instance later than 1604 given of the sense "One who is reckoned as, or fills the place of, a sister" is "1831, Scott....thou sworn sister of the Eumenides"; while there is no illustration of the "one" being human or being regarded as related to a human being later than 1340, though it is fair to say that the extract of this date suggests by "my brother and my zoster and my moder" the Authorized and Revised Versions of the Bible, Matt. xii. 50. Hundreds of cases are to be found in modern fiction, e.g., in Dickens, 'Edwin Drood,' chap. xiii., "Let us change to brother and sister from this day forth." Oddly enough, in the corresponding section under "brother" only Burns and Tennyson are quoted, three illustrations from Old and Middle English given under "sister," which would have been equally apposite under "brother," being absent.

The article on the common verb "slay" is noteworthy as filling about three and a half columns with varieties of the verb's conjugational forms. The earliest recorded meaning is "smite, strike" (about 825); and "to smite so as to kill" (both transitive and absolute) is also cited from ninth-century writers. Other senses developed before the end of the tenth century, now obsolete, are "strike (a spark, fire) from flint or other hard substance," "throw or cast; bring down heavily," "pitch (a tent)." Although there are more than a score of varieties in meaning or construction separately illustrated, their treatment takes up about a column less than the commoner senses. Some of our readers will be glad to know that the earliest quotations for "sin" (about 825) are from Psalm cix. of our modern versions, not "cviii."

Few, if any, of the instalments already issued give so many important specimens of the English words derived from Anglo-Saxon and other Teutonic languages, in combination with a sufficiently representative quota of familiar derivatives from Old French and Latin (the choice between the two being sometimes doubtful), some adopted Latin words and the Greek "skeleton," and also a fair contingent of modern importations from German, Greek, and more remote sources.

A further portion of S, from "sedum," by Dr. Bradley, is announced for January 1st, 1912.

The Life and Letters of Martin Luther. By Preserved Smith. (John Murray.)

ENGLISHMEN AND AMERICANS are almost as fond as Germans of writing lives of Luther. In England, perhaps, the interest in that wonderful personality is fading. He was at his zenith among us fifty years ago, in the days of Bunsen and D'Aubigné. He was felt to be conspicuously akin to the religious feeling of the Mid-Victorians, so breezy and sentimental, so opposed to sacerdotalism and total abstinence. But that age has passed

away, and almost the last attempt to resuscitate his theology was the instruction of Archbishop Temple to his clergy that they might believe in consubstantiation; but it fell on heedless ears. In Germany Luther is, for the most part, regarded as antiquated in his theological outlook, and as admirable rather for his nationalist than his religious service. But old beliefs die hard in America, and here is Dr. Preserved Smith, promising son of an eminent father, ready to show that Luther is still a living man.

What is there that remains of him? No one could express it better than Dr. Mozley did, now many years ago. The passing of time, the dissolvents of criticism, still leave him "a religious enthusiast, with the natural melancholy and the profound emotions which attach to such a character," but also "a practical man, a shrewd, energetic, and statesmanlike leader and reformer." Another, and a lighter, part of him there is also; and this Dr. Preserved Smith does not neglect. The book, indeed, aspires to give a complete view of Luther, and to a considerable extent it succeeds. By copious use of his letters and tabletalk it presents an intimate picture of the man. We cannot say that we think Dr. Smith an inspired interpreter, but he is certainly an accurate recorder. We read what Luther did and said, and then we must understand him as best we may.

In truth, Luther is the great man of the lower middle class. Great he undoubtedly was, in that he profoundly influenced the history of Europe; but look into him, and how profoundly commonplace he appears! He is the apotheosis of the man in the street. He was an educated peasant, who never saw very far in front of him, but saw very clearly what he did see, and acted very directly. He was coarser than John Knox, as amorous, not so fearless, less relentless, not so narrow, much more human. It is difficult to conceive any one loving the Scottish Reformer; it is easy to love the German. That is the character which Dr. Preserved Smith shows us—a man working his way from Augustinian asceticism to something very nearly approaching laxity of life; always self-confident, always kind-hearted, ready to attempt great quests and criticisms of established institutions and doctrines, but content with simple successes and mundane pleasures.

If Luther touches Knox on one side, as the religious representative of his countrymen, he touches Cranmer on the other, in the weakness of submission to great statesmen and sovereigns, in the absence of social sympathy with the very poor—in short, in the satisfaction with a thoroughly middle-class outlook on life. But between Luther and Cranmer there can, of course, be no real comparison: the one created a new religion, the other did not even make a new church.

There is no need to go through the German Reformer's life. We may best show the merits of Dr. Smith's book by noting a few points of special interest

to English readers. This is, we believe, the first English biography to take due note of the *Commentary on the Epistle to the Romans* published for the first time in 1908. This shows how the young Augustinian was on the track of the humanists, and how his intellectual apprehension of the "new learning" was yet the servant of his own ebullient personality: his humanism is the pedagogue to his morality. Then, soon after, we have the decisive attack on Aristotelianism, in the ninety-seven theses of 1517, which explains so much of Luther's theology, its temporary success and its present decay.

Not unconnected with this is a subject which Dr. Smith does not seem to us to understand in all its bearings, the controversy on the freedom of the will. The fact is that Luther was not a philosopher or a metaphysician. He viewed everything ultimately in the concrete, and in practice his view of life was thoroughly materialistic. Dr. Smith asks himself why Erasmus chose to take up the subject of the freedom of the will. The answer is that he saw that it was the real point of this, as of all other religious disputes. Determinism is not a subject that a religious reformer can long elude. "The Reformer himself," says Dr. Smith, "had selected this as the foundation of all his theology, being, in fact, no more than another form of the famous doctrine of justification by faith alone." That is where, and why, Erasmus met him. Here then we approach the question of St. James's Epistle. Dr. Preserved Smith quotes Luther's trenchant judgments on it: he hardly sees that they put Luther out of court as a theologian, because he attempted to concoct a Christian body of divinity while ignoring one of the documents. Luther was never a very coherent system-maker: where he approached clarity, it was by the sacrifice of completeness.

It is not, then, with the deeper matters of Luther's life that this book is most successful. It is rather with the lighter side—the open-air life, the married life, the life of eating and drinking. Perhaps there is something too much of this; but English readers are not well acquainted with it. They know the charming letter to Hans, and they have a general knowledge that Luther was fond of children and music and wine; but they hardly know the Reformer as Dr. Preserved Smith candidly shows him, one whose "private talk with his guests and children, his lectures to the students, even his sermons [were] thickly interlarded with words, expressions, and stories, such as to-day are confined to the frequenters of the lowest bar-rooms."

This is a side which ought not to be forgotten. Dr. Preserved Smith's apology for it, that it was "the universal practice of the day," will not bear examination. Sir Thomas More and Shakespeare are enough to refute it.

An excellent bibliography at the end of the book will be found useful. A few

Americanisms (if such they are) will be pardoned—"the noble blood Charles," "noises in the old spooky castle," and the like. That the author's knowledge of Roman Catholic theology is obviously inadequate is of no great consequence, for he hardly essays serious treatment of theological matters. The merit of his book lies in his use of the great German edition of the 'Werke,' and of the letters which are being published by Dr. Enders and Dr. Kawerau.

NEW NOVELS.

The Mahatma and the Hare: a Dream Story. By H. Rider Haggard. (Longmans & Co.)

MR. RIDER HAGGARD has always had a distinct leaning towards the occult and the mystical, which might have been surprising in one of his English outdoor tastes and English fibre. Here he makes use of the supernatural very delicately and deftly, in a far subtler way than he has ever done before. The machinery of this "dream story" is odd and yet persuasive. So far as we may summarize it, the tale is a frank statement of the claims of "sport" and those of humanitarianism. Mr. Haggard professes to take no sides, but we can have no doubt to which he leans. His story is as admirable an argument for the animal world as we have seen—all the more forcible because of its dispassionate fairness. In these pages we are made to see, willy-nilly, with the eyes of the hare, to listen with his ears; and to one looking thus and listening thus the good average English "sportsman" is shown as a hideous menace, a monster of cruelty. The author is careful to explain the latter's point of view, and he does not make the mistake of sentimentalizing. He offers no solution, but leaves the mystery a mystery still. We congratulate Mr. Haggard on a fine imaginative piece of work which, by its very forbearance, should materially assist the efforts of those who are endeavouring to alleviate the unnecessary sufferings of the lower animals.

Zuleika Dobson. By Max Beerbohm. (Heinemann.)

THIS is the wittiest and most amusing of extravaganzas. Zuleika Dobson descends upon Oxford during Eights week, as guest of her grandfather, the Warden of Judas, being herself a performer of conjuring tricks, and worldwide in renown—not, indeed, for skill or originality, but for irresistible beauty. The Duke of Dorset—he is own brother of Bashville, and the very pink of dukes, just as Bashville is the pink of footmen—falls in love with her so desperately that the white pearls of his shirt-studs turn, the one pink and the other black, to match the black and pink pearls of Zuleika's earrings. What happens to

him, what happens to the whole undergraduate population of Oxford, it would be unfair to divulge. The wit and the satire—alike in situations and in character—are of the kind which may literally be termed exquisite, to be savoured best by those who have seen, and criticized, many plays, and who know Oxford, both from within, and as she appears to the world outside. The epigrams and other felicities of detail are innumerable; and there is one chapter—an interlude describing Oxford as seen from the air above her—which stays in the memory clear-cut, as does "the line of festal light in Christ-Church Hall." All this was no more than might be expected from Mr. Beerbohm. The story, as a story, is not much; is perhaps hardly convincing enough even for an absurdity, a defect which might have been remedied by a somewhat stronger infusion into the satire of gaiety and good humour.

The Courtier Stoops. By J. H. Yoxall. (Smith, Elder & Co.)

THE courtier in this case is Goethe, and Christiane Vulpius is the maid to whom he stoops. It is a temerarious undertaking to treat in fiction a well-known episode of this sort and to put a genius of such fame in the hero's place, and Sir James Yoxall has hardly overcome the difficulties of his task. He would persuade us that the poet, in this much-discussed passage of his life, was not guilty of what Prospero calls a most ignoble stooping, but merely of a momentary lapse which was due to passion, and was afterwards deliberately expiated; but we cannot pretend that his presentation of the case strikes us as at all convincing. However, the novel, taken simply as a novel, is distinctly readable: it is written with ease and vivacity; the interest is well sustained; and the characters have considerable animation, though of a somewhat superficial kind. We must protest against the way in which many of them are vulgarized: even Christiane is, we think, unfairly treated in that respect, and as for Fräulein von Göchhausen, she is degraded to a deplorable extent. Indeed, hardly any one is allowed dignity of speech or feeling except Goethe himself, and he is never a very lifelike figure.

The Verge of Twilight. By E. O. Carolin. (Hurst & Blackett.)

THE word "village" as applied to Klein dorp, the scene of this lurid and powerful study, will sound ironical to English readers; for Kleindorp is a village of the Transvaal, after the war; and its atmosphere is that of city slums, in spite of the pure breezes and the rolling veldt. The narrative concerns two women, aunt and niece, the daughter and granddaughter of an hotel-keeper of ill repute. The sour aunt, with her secret longing to be loved, her rage at her own plainness, and her

hated of her niece's beauty, is drawn with great felicity, a memorable figure. The niece—a full-blown, rather vulgar beauty—the hotel-keeper, and a philandering commercial traveller, with other less important characters, are individualized. The plot develops naturally, gaining strength as it proceeds, and the scene of the crisis is admirable. It would, in our opinion, have been even finer without the thunderstorm—a melodramatic touch which, together with some stilted speeches and an occasional epigram from the characters, seems out of place in a novel of such realism. The end, though vigorous enough, does not convince us. We feel that Elsie Grey would not have gone upon the streets; she had no need; and she was by nature much too subtle to adopt a course which is the outcome of despair more often than of calculation. The book possesses a distinct artistic atmosphere.

Tante. By Anne Douglas Sedgwick. (Arnold.)

TANTE is an interpretative genius of worldwide reputation, who is represented as going through life like a mowing machine, seeing every one flatten out before her, and getting exalted ideas about herself in consequence. She is idolized by an adopted daughter—a curious blend of childlike innocence and perfect *savoir-faire*—whom she carries about like a badge from some charitable society. The crisis of the story is involved in the daughter's marriage to a man who is steeped in the traditions of the established order of things, and, moreover, fails to give Tante the admiration she is accustomed to. Mrs. Sedgwick puts the case for a social system of mediocre units, bound together by a highly evolved code, as against an anarchism of undisciplined independent individuals. The story might have gained by compression, particularly in the earlier chapters. It runs fluently as the situation develops, and has a leaven of humour.

Father Maternus. By Adolf Haustrath. (Dent & Sons.)

'PATER MATERNUS,' the German original of this story, was published more than ten years ago. The author, who was a Professor of Ecclesiastical History at Heidelberg and a pronounced Protestant, gives a very unflattering account of the priesthood of Rome during the Pontificate of Julius II. The title-character, a German Augustinian monk, is cured of morbid conscientiousness in the Eternal City, where he finds the Jews shamefully oppressed, and hypocrisy, scepticism, and greed wearing ecclesiastical raiment. He interests himself in the troubles of a young Jewess, coveted as an artist's model and religiously prejudiced against portrait-painting. She is kidnapped in the Catacombs, where the monk also has a perilous adventure. One is sorry to see Raphael,

under his patronymic Santi, depicted in so unamiable a light (the translator, by the way, identifies the Santi of the tale with Michelangelo, but this is obviously an error). As a whole the tale is striking and original. The contrast between Pater Maternus and his Prior is humorous and well sustained, and the persecuted father of the Jewess is a figure worthy of Browning's gallery.

THEOLOGICAL LITERATURE.

Cardinal Elements of the Christian Faith. By the Rev. Prof. D. S. Adam. (Hodder & Stoughton.)—Prof. Adam represents an inevitable tendency of thought when he examines Christian doctrines in the light of philosophy and science. Philosophy may give to these doctrines a significance which the schools of theology may accept or reject; but philosophy and theology cannot pursue separate roads, and the theory of double truth cannot be revived. There is, of course, the injunction to the Christian by Pope Pius X. which may be obeyed: "Si potest intelligere, Deo gratias agat; si non potest, non immittat cornua ad ventilandum, sed submittat caput ad venerandum." A harmony between philosophy and theology, according to Prof. Adam, may be established. There is the difficulty, however, that there is no exposition of Christian doctrines authoritative for all the Churches, and there is at present no dominant philosophical system. The author "confesses to having considerable leanings towards a thorough-going Idealism as the only philosophy or metaphysic which gives hope of furnishing a rational ground for the affirmations of Christian faith."

The problems stated by Prof. Adam could not be exhaustively treated in the lectures included in this volume, but he deals vigorously with them. He argues, for instance, that Christ Himself is not complete as an isolated individual apart from that body of which He is the Head. "For the self-reproduction," he says, "at which God aims as the goal of history it is needful that Christ Jesus as man should be the Head and King of a countless number of individuals, the variety of whose interaction should fully reflect the glory of all the divine attributes." While it might be objected that the idea is unthinkable of an isolated individual being complete, there is undoubtedly value in the suggestion that the Incarnation is realized in a perfected community. The discussion of the Virgin Birth, on the other hand, shows that Prof. Adam's task is not easy; and he certainly does not pass into the region of either philosophy or science when he says that as Christ's coming marked a new departure in man's history and development, "it was fitting that this new upward leap in evolution should be marked by something exceptional."

Prof. Adam's lectures were delivered in Ormond College, Melbourne; but many beyond the students of that College will welcome his examination of the cardinal elements of the Christian faith.

The Spiritual Sequence of the Bible. By John Gamble. (Macmillan & Co.)—This book contains a paper written by the author for the Bristol Branch of the Parents' National Education Union, and two others read to groups of Public School masters, with a final chapter on the Fourth Gospel.

Those who listened to them were eager that others who have to give lessons on the Bible and are beset with difficulties in the attempt should make acquaintance with Mr. Gamble's point of view, and so secure a new survey of the subject. The book is excellently done. There is a clear recognition that the books of the Bible were not directly composed for us; that in order to be understood they must be conceived in their historical setting, and their immediate purpose must be grasped. A thorough knowledge of Biblical criticism lies behind the work, though it is not burdened with any technical details or references.

The general tendency amongst modern theologians is to approach science in a friendly spirit, and seek in the latest discoveries of biological research further proof of the everlasting truth of their belief. Mr. J. H. Skrine's Bampton Lectures, *Creed and the Creeds: their Function in Religion* (Longmans), are eminently of this order. He devotes himself to restating with eloquence the old truths in the light of modern knowledge, and finds confirmation of them so. He aims at a task beyond his title, for he concerns himself with a restatement of the unity of existence in this life and the life to come, the oneness of life in the spirit and life in the world. Taking this metaphor of life in the soul, the life "hid with Christ in God," he sees in it a new organum of research and a method of discovery in religion. Defining life as an "adjustment of environment and organism which is mutual, an action and reaction from each side to the other," he draws an analogy between the propagation of the species and the finding of salvation, which is living unto God. It is curious, then, to observe that the writer is content with a knowledge of biology so vague that he is apparently unaware that differentiation of sex is not found in Nature's lowest range, and that sexual union is not the method of reproduction in the lowest organisms.

This analogy, which is the foundation of a great part of the author's argument, is interesting, but in his eloquent optimism, he is led to press it much too far.

The chapters on the Creed of Immortality and the Creed of the Resurrection are especially noteworthy, and contain much serious argument well expressed, but logic is generally not the author's strong point.

Texts and Studies: Contributions to Biblical and Patristic Literature.—Vol. VIII. No. 2. *The Mishna on Idolatry: 'Aboda Zara.* By W. A. Elmslie. (Cambridge University Press.)—It is to be hoped that Mr. Elmslie's edition of this interesting and important Mishna tractate represents only a first instalment of work of this kind to be done by English scholars. Our students have in this field of study been hitherto almost entirely dependent on Continental publications, and as a natural result interest in such study could only be aroused by a stimulus of more than ordinary kind, and the increased initial difficulties must in many cases have checked the advance of even willing learners. Our indebtedness to the lead of foreign scholars will for a long time to come remain very considerable; but, if the work is followed up in England with the thoroughness and clearness which characterize the edition before us, we shall before long be able to repay a part of this indebtedness by developing certain important improvements of style and widening the general scholarly outlook on studies of this kind.

Excellent also was the choice of this particular tractate for a first modern study of a Mishna text. Dealing as it does with the pagan cults with which the Jews came in contact in the Hellenistic world of the first two centuries A.D., it is admirably fitted for the comparative method of study, and is sure to appeal to a large circle of readers outside the ranks of Semitic students, who may have long felt the need of amplifying the rather scanty information on the subject to be found elsewhere.

The method followed in the edition is indeed calculated to suit both Semitic and general students. Besides the fully vocalized Hebrew text and an excellent translation, Mr. Elmslie provides copious explanatory and comparative notes; and he furthermore expands the information on various important points by means of a number of excursions on such topics as heathen feasts, the Ashera in 'Aboda Zara,' and the attitude of the Jews towards the circus and the theatre.

We have noticed some misprints in the Hebrew vocabulary at the end, besides some other small blemishes. With reference to the difficult word *מְדִינָה*, interpreted by later Rabbis to mean a market-place, and now generally taken to have the sense of lewdness, it might—if only for purposes of further investigation—be worth considering whether *θεραπεία* (referring to cures at heathen temples) has not at least as much claim as *θόρυβος* to represent a possible Greek original of the Hebrew term.

The Ideal of Jesus. By William Newton Clarke. (Edinburgh, T. & T. Clark.)—According to Dr. Clarke an ideal is indefinable, and that of Jesus cannot be perfectly discerned. Dr. Clarke simply attempts, therefore, to follow Jesus in the exhibition of His ideal of man and his life. It is pointed out that Jesus "was not a moral artist, but a moral agent," and that He lived in genuine simplicity, "unspoiled by self-consciousness or self-exhibition." Objection may easily be taken to many of Dr. Clarke's contentions. Tolstoy argued that the commands of Jesus, even "Resist not evil," must be obeyed by Christians; but Dr. Clarke offers an excuse for the non-fulfilment of "Swear not at all," which is one of the precepts here considered. He is justified in examining the circumstances in which Jesus uttered the words, and we are told that in late Judaism a system of oaths grew up, corresponding to the methods of a formal religion, but harmful to spiritual religion, and that the appeal to God was degraded, and sanctity went out of holy things. Dr. Clarke holds that a Christian, in taking an oath, joins society in endeavouring by unideal means to guard against untruthfulness, and that he yields his scruple and thinks that his Master would wish him so to do: "He may thus be serving the Master's own ideal in the end." Surely later Judaism was endeavouring to guard against untruthfulness, and it is hard to believe that by unideal means one may serve the ideal of Jesus.

In a disquisition on liberty Dr. Clarke maintains that by His treatment of the institutions of the sacred law Jesus asserted for men their original right of liberty; and, further, that by the teaching of Jesus a man is made the judge of his own conduct, and "is approved even though his judgment decides against that which the law requires." It is asserted, too, that "the Christian liberty is freedom from all masters but God." Though he may not recognize danger, difficulties confront a man who talks about original rights; and Dr. Clarke's interpretation of the teaching of Jesus is suspiciously

like a plea for crass individualism. The writer's style, it is fair to say, is vigorous, and he discusses many interesting problems; but vigour is not all that is required for their treatment.

A Fresh Study of the Fourth Gospel. By the Rev. F. R. Montgomery Hitchcock. (S.P.C.K.)—It is surely not good taste and not the truth to say that German critics, as if they are all to be classed together, "start" with a prejudice against the divinity of Jesus. The statement is made in chapter named 'The Case for the Gospel'; and the writer, after expressing the opinion that people should be prepared to meet the arguments of hostile criticism, proceeds to state the case. One of the admissions made is that "if the first three centuries furnish no evidence of the Johannine authorship of this work," then the Fourth Gospel, in the words of the author of 'Supernatural Religion,' is of no value towards establishing the truth of miracles and the reality of Divine Revelation. Unfortunately for Mr. Hitchcock's purpose, the evidence adduced does not prove that the John to whom the Gospel was assigned was the Apostle. In the chapter 'The Development of its Thought' the saying of Jesus is quoted regarding "the angels of God ascending and descending upon the Son of Man," and this interpretation is given, "that is, you shall find in My humanity an altar stairs that slope to heaven, a ladder reaching unto the skies, upon which the messengers of God ascend and descend." It would not be fair, however, to offer this interpretation as an example of the results of Mr. Hitchcock's fresh study, since he shows on many pages of his book that he is a scholar. On the subject of 'The Baptist and the Fourth Gospel' he does not deal with the theory that the author of the Gospel attempted to counteract the belief that the Baptist had asserted himself in opposition to Jesus or as equal to Him in authority. He quotes many of the words of the Baptist as given in the Fourth Gospel, and argues that the "resemblances between the Baptist's evidential utterances and the form in which the Apostle cast the words of his Master and his own reflections are at once a proof of the relationship that existed between the Baptist and his disciples, and the integrity of the Fourth Gospel." If there is a uniformity of style, the natural conclusion is that the author, whoever he was, wrote consistently in his own way, and it is impossible to argue that the style of the Baptist's speech gave an impress to that of the Fourth Gospel as a whole.

Religion and Life. By Rudolf Eucken. (British and Foreign Unitarian Association.)—This is the age of small books; and the reader can comfortably master the contents of Prof. Eucken's lecture in half an hour, though we should not be surprised if the next half-hour saw him sitting on in his chair, a prey to meditation. Three topics are touched on—the truth of religion, the truth of the Christian religion, and the need of a renovated and purged Christianity.

The argument for the truth of universal religion will, perhaps, fail to appeal very deeply to those who are not versed in the mysteries of German philosophy. Religion is identified with an "all-comprehensive" life, controlling the world of experience from within. To find one's true self in the whole of the universe, transcending the distinction between subject and object, is to enter the new world of spiritual life. Unfortunately, the natural man wars with the spiritual, so that this higher plane of

experience remains more or less out of our reach. Conflict, suffering, sin, are so many "antinomies" that lend to universal religion the character of a "problem" rather than that of an everlasting possession.

At this point Prof. Eucken produces his argument for the truth of Christianity. Universal religion being the problem, Christianity is the solution, inasmuch as it accepts the conflict, suffering, and sin, and converts them into instruments of spiritual education. The essence of Christianity is revealed by its symbol, the Cross. In this way universal religion needs to be "narrowed down" into what our author terms "characteristic" (meaning, presumably, specific) religion. Prof. Eucken would not, apparently, claim that Christianity has taught mankind to understand spiritual things any better: "The elements of darkness may be as prevalent as ever. But with darkness we have gained depth." The individual soul has found itself.

The need of a reformed Christianity is then discussed. Man, it is assumed, can never express the divine adequately; but, on the other hand, we may demand that the divine should be expressed in the relatively highest forms. When we become aware, as we are aware to-day, of a cleavage between religion and its rendering in symbol, then it is our most sacred duty to provide a more adequate rendering:—

"We are no longer satisfied with a traditional cult embodying the Divine in more or less tangible forms. The ideas of spiritual and material, of supernatural and physical, were not held apart in ancient minds with the precision of to-day. They believed that the Divine must needs manifest itself in tangible matter, as the early teachings of the Eucharist show. We are poignantly conscious of the irremediable contrast between Spirit and Matter and resent the magical element, which seems to us to impair the purely religious. Purely religious it was to them. But we are inevitably confronted with new problems."

Prof. Eucken goes on to insist that Christianity can only grapple with these difficulties by absorbing and employing all the results and fruits of the "world-historical" work of humanity at large. Nor does he fear that to spiritualize religion is to make it vague; for he is philosopher enough to believe that reality is to be found, not outside the world of the spirit, but within it.

The Church and the Divine Order. By John Oman. (Hodder & Stoughton.)—The author anticipates that this discussion will appear to many as a pure anachronism. When the very organization of society is challenged by the competing forces of Individualism and Socialism, multitudes will not care for a discussion on the principles involved in church history. The author's justification for the study he presents is that "what is called individual competition and legal Socialism are not opposites at all, for both alike are simply organized force." Neither, therefore, will be the salvation of society. That can only be realized "in some order of love and freedom—that is, in some kind of Church." In the course of his discussion he takes the Divine Order to be God's rule of love, and his ideal of the Church is that it must be the highest and widest fellowship of mankind, founded upon the realization of that rule. He finds that this ideal Church has been "prepared for in some degree by every form of human association, but the association in which we see its direct ancestry is distinguished by ideas of God and salvation, not by organization." He briefly reviews church developments from Judaism down to the present time from this point of view.

OUR LIBRARY TABLE.

THE "Westmoreland Edition" of Mrs. Humphry Ward's novels, a limited issue of which is published by Messrs. Smith & Elder, is attractive alike in its illustrations and introductions. The title of the edition fairly emphasizes Mrs. Ward's regard for "the spirit of place" which figures so largely in her novels in combination with English country life of a superior order. Here we are told of the *Wahrheit* which led to the *Dichtung*, of Surrey and Westmoreland, Lancashire, and the sylvan delights of Hampden.

The Introductions make good reading, particularly that to 'Robert Elmere.' It includes some delicate criticism by Mr. Henry James which is worth a whole armoury of Gladstonian praises and post-cards. The Modernist, Mrs. Ward suggests, can now stay inside his Church, and the saintly Robert may seem to some subtle minds of to-day unduly agitated about his position, though in a cheap edition his unorthodoxy is, we have heard, "very unsettling" to the farmer's wife.

Looking back, the author indulges in some self-criticism of interest, e.g., she finds that there was no artistic justification for shirking the tragic end of Julie Le Breton in 'Lady Rose's Daughter.' The turn given to the story was due, however, to "physical and mental fatigue," and not a bid for popularity.

To the Introduction to 'David Grieve' is added a reply to critics—big guns of a somewhat heavy order—written in 1892. Disclaiming at first with Renan the right to answer English criticism, Mrs. Ward asks if it does not answer itself. "It has no recognized leaders; and, when it attacks, it falls at a moment's notice into violence. Now the snare of violence is contradiction; and if contradiction is not the note just now of large tracts of English reviewing, what is?"

That is not true of the present day, which has other characteristics. We know of a forgotten book which was advertised as "praised by 170 important newspapers." Hasty and ill-considered eulogy abounds; most authors manage to be "cracked up" somewhere; and those of established reputation expect highly favourable notices as a matter of course: their latest books are, as the advance paragraphs say, always their best.

The Record of an Adventurous Life. By H. M. Hyndman. (Macmillan.)—Mr. Hyndman is one of those Englishmen who are a puzzle to not a few of their countrymen as well as to foreign observers. By birth, education, tastes, social position, and pursuits he belongs to the well-to-do English middle classes, yet he is the leader of the most irreconcilable party in our politics—one still so far removed from popularity that it is hardly represented in Parliament. Yet the puzzle in his case is not so great to those who remember that Robert Owen found his chief supporters among the landowners, and that the father of Queen Victoria was one of his most convinced disciples. The number of Englishmen who, apart from any political or social theories, like George Meredith "do not like this mere drawing of breath without payment for it," has always been large, and our author is one of them.

The book falls into two sections, personal and political: the personal adventures are those of a young man of means who knew the Italy of the sixties, and travelled through

the Australian Colonies, the South Seas, and the United States in 1869-70, long before the importance of Greater Britain was recognized. They are interesting and well described.

Mr. Hyndman knew and writes about many of the interesting men of his time—Mazzini, Frederick Greenwood, Marx, Clemenceau; he was a lifelong friend of George Meredith, and has much to tell of his interviews with Disraeli, Harcourt, and Lord Randolph Churchill. Serious readers will be most interested in the political part of the book, for Mr. Hyndman has been for many years in touch with democratic leaders all over Europe, and has profited by their inside knowledge of affairs. He has said a little too much or not enough of his disputes with some of them, but, so far as we have been able to test his account of the history of the modern Socialist movement, it is strictly accurate. We regret that he has not told us more of the working-class movement between the days of Bronterre O'Brien and the foundation of the International, of which he is by far the most well-informed student in our days, and by which he seems to have been deeply influenced. The political and social views Mr. Hyndman expresses are beyond our province. It is sufficient to say that he has written a book which is not only of great interest to the general reader who seeks amusement, but also of permanent value to the student of English political history.

IN *Masters of English Journalism: a Study of Personal Forces* (Unwin) Mr. T. H. S. Escott has produced an important addition to the works concerning the press of Great Britain. He has also treated the subject in a way different from that of his predecessors, James Grant, Fox Bourne, and others, and, instead of relating the history under the heading of the various journals, weaves it round the names of the founders. This plan suggests how interesting a newspaper biography would be, if written by some one who, like Mr. Escott, could describe the personality and character of the men who have raised the British press to its present position.

Mr. Escott's first two chapters are introductory, and the third tells of "The Fathers of English Journalism"—"from Defoe to Addison." Then from Jonathan Swift to Philip Francis in the next chapter we have the "Fourth Estate," and we are glad to see that Mr. Escott revives this term, now seldom used. In reference to Francis and the Junius letters Mr. Escott says that Abraham Hayward

"told me in the last year of his life that the first Lord Holland, who gave Francis his start in civil life, had bequeathed evidence of one kind or another which should satisfy all sane persons as to the impossibility of Philip Francis having been Junius."

This testimony fully accords with that of C. W. Dilke, who devoted much time to the study of the question, as well as the conclusions of Fraser Rae, which appeared in our columns.

To Cobbett, "the contentious man," a chapter is devoted. Mr. Escott maintains that

"The Register never displayed more freshness, vigour, and variety than when (January, 1821), in a cheap Brompton lodging, family life with their children was begun again by Cobbett and his wife with a total capital of three shillings for the new start. His exemplary wife's cheery constancy to her husband in his darkest hours is indeed the golden thread traversing and often beautifying the succession of tempestuous vicissitudes that constitute his strange career."

After Cobbett we have the two Hunts, Perry, Stuart, and the Walters, to be followed by the editors of *The Times* and those who wrote for it, and the great changes brought about by the freedom of the press from taxation. As is well known, the duty upon advertisements was the first to go. This was a charge of one shilling and sixpence upon each advertisement, whether it was that of a servant or clerk seeking a situation or one announcing the sale of a large estate. It was specially a newspaper tax, as publications such as 'Bradshaw's Guide' were exempt; but the revolution came in 1855, when the compulsory stamp on newspapers was abolished. Mr. Escott reminds us that "this the Walters at once made a personal matter," and in *The Times* of the 20th of March, 1855, "described the measure as one for 'restricting the circulation of *The Times*, raising up an inferior and piratical press, and sacrificing a revenue of 200,000l. a year.'" Instead of any sacrifice of revenue, there has been a distinct gain. The receipts from the postage of newspapers exceeded 400,000l. during the year ending the 31st of March last. Among the papers started on the abolition of the compulsory stamp was *The Daily Telegraph*, founded by Col. Sleigh; but after a few months it was acquired by J. M. Levy, who printed it, and pluckily reduced its price from two-pence to a penny.

But the greatest boon to newspaper proprietors and the book-world was yet to come—the repeal of the paper duties; and Mr. Escott quotes what Gladstone said on it to his friend Sidney Herbert: "The paper duty is gone. For the full results of its removal men must wait until we of the nineteenth century are no more." Gladstone was right, for although he lived to see great results, it is only within the last few years that we have witnessed the wonderful development of the halfpenny newspaper. We think that the first idea of a daily illustrated paper was due to Henry Vizetelly. He submitted this to the late Sir Charles Dilke in 1869, but John Francis, who acted as adviser, opposed it, as "he did not then consider the various processes connected with engraving had reached a point at which the experiment could be made with a fair chance of success." Now, with process blocks, we find illustrations of events which occurred only a few hours previously and immense sales.

Mr. Escott's work is crowded with the names of those who are still remembered by press veterans, such as George Dallas and Samuel Lucas of *The Times*, and founder of *The Shilling Magazine*—not to be confounded with Samuel Lucas of *The Morning Star*, brother-in-law of John Bright, both well known to us. Mr. Escott should in a new edition distinguish these in his Index. C. W. Dilke, who rendered great service to *The Daily News*, Edwin Arnold, Sala, James Hannay, Joseph Cowen, and a host of others, all are brought vividly before us. In a book taking so wide a range a few mistakes must occur, but we congratulate Mr. Escott on having produced a book of permanent value. Facing the title is a good view of Fleet Street with Temple Bar.

The Poetics of Aristotle. Translated from the Greek into English, and from Arabic into Latin, with a Revised Text, Introduction, Commentary, Glossary, and Onomasticon, by D. S. Margoliouth. (Hodder & Stoughton.)—Some twenty years ago Prof. Margoliouth conferred a signal boon on students of the 'Poetics' by publishing a translation of the Arabic text of Abu'l-Bashar Mattā, and the volume before us is, as he explains, the outcome of his desire

"to render that translation trustworthy." It contains, accordingly, not only a revised reprint of his Latin rendering of the Arabic version, but also a revision of the Greek (printed to face the Latin) with textual foot-notes, an English translation, and (by way of Introduction) elaborate discussions of matters concerning the style of the treatise and the history of the text. Prof. Margoliouth is chiefly concerned to prove that the current view which holds the Paris MS. 1741 to be the sole source of the Greek text is untenable; and in his *apparatus criticus* he records all the readings of importance in four other MSS. (B, C, D, E), as well as those of A and "Arabs." A considerable number of conjectural readings are also proposed, of which we may mention as specimens *ἀνα* 1448^b29, *τὸν ἀνδρὸν* *εἶδεν* 1454^b22, *ένεχεν* 1454^b34, *πλέον* *ἡ ὄκτω* 1459^b5.

The second thesis which lends characteristic flavour to the book is concerned with what Prof. Margoliouth terms "the esoteric style" of Aristotle. "The Poetics," he maintains, "was not intended by its author to be understood except by members of his school, persons who accepted his system, and learned his works by heart." This is a hard saying, although it contains at least this much of indisputable truth, that to understand any of Aristotle's works thoroughly you must be an Aristotelian: the author is his own best interpreter. But whatever may be thought of this thesis, Prof. Margoliouth's argument in support of it makes profitable reading, and throws fresh light on several of Aristotle's technicalities, and especially on the crucial question of *κάθαρος*. The English translation, which in itself serves in some degree as a commentary, is accompanied by copious foot-notes on the subject-matter, in which modern writers on aesthetics are freely drawn upon. A list of MSS., Glossary, and Onomasticon complete the work. Composed as it is on very different lines from the excellent English editions which already hold the field, this edition of the "Poetics" is less likely, perhaps, to win its way to popular favour; none the less, for the independence of the editor's views, and as a record of painstaking research and minute investigation, it deserves a warm welcome from all serious students of the treatise.

MR. GERALD STANLEY LEE, author of *Inspired Millionaires: a Study of the Man of Genius in Business* (Grant Richards), brings exceptional gifts of vision and phrase to the treatment of a theme—the relations of labour and capital in a machine civilization—which he regards in an exceptional way. The idea that "the question of human labour belongs to the arts and the humanities, and not merely to the sciences," is not in itself strikingly original; but the extension which Mr. Lee gives to it is so. The machines themselves are for him a question of the arts and the humanities, in that they are a vast and wonderful extra-organic function and power which the human spirit has projected upon the terrestrial scene, in its own likeness and for its own service; and still more because they are now challenging man to bring his working conceptions and his methods of business into scale and relation with the great potencies for good or ill which he has created, and with the practical unity of the modern world. This gearing-up of conceptions and character to suit the new *milieu* of human life—life in the midst of a civilization of machinery—is at least a generation overdue, and from this cause more than all others it is that the times are so perilously out of joint here and in America. The author holds it demonstrable that individual collapse, and perhaps

social cataclysm, are the prospects ahead of the attempt to carry on the great businesses of the twentieth century on the mean morality and stupid maxims—"business is business" the stupidest of them all—that were just possible in the day of smaller things. For greater things greater men are needed; and the type and leader of the new race or kind of man will be the "inspired millionaire." He is one who by invention, manufacture, and monopoly, or some vast organization of service, is creating values and pouring them into the world, but who will not consider his business a success unless, as a concurrent result of the running of his mills, he is making men also. He will have this aim because nothing less would be good enough to seem worth while to a really superior man, a man inspired by the ambition to live and act like a full, intelligent, happy human being, carrying on his business with the joy of an artist and the self-respect of a gentleman. That men are going to appear who will look upon business in this way, not merely as the money-getting or self-supporting department of their daily lives, but also as a sphere in which there is scope for the whole range of their human qualities—and who consequently will invest business with the mental dignity and the social respect belonging traditionally to the professions—is for the author not so much a matter of optimistic aspiration, or even of moral counsel to millionaires, as an inference from many actual signs of the times and from human nature itself. With their coming, the evils and mistakes of what is (after all) but the first blundering essay at conducting human life in our changed civilization will begin to go: not through Socialism (which to the author is anathema, as being anti-vital), nor yet through conventional philanthropy (which is mostly folly), but through the socializing of industry and the moralizing of trade that must follow from the intellect and character of the only type of man who will be capable of becoming a power in the business of the future.

Such, reduced to a plain, matter-of-fact summary, is the main contention of the book. But the book itself is full of life, and is to be read for what one finds all along the way, as well as for the conclusions to which it leads. It has already, we understand, had in America a remarkable career, not only of esteem, but even of practical effect; and the serious public over here should give suitable welcome to a work of high prophecy and hope, presenting one of the most original and persuasive ideas that have for a generation past been projected from the world of thought upon the world of action.

MESSRS. A. R. MOWBRAY & CO. have sent us a packet of their Christmas Cards and Calendars for 1912. Though they comprise a good deal that is hackneyed, they are on the whole well done, and calculated to please the particular public to whom they are addressed. Among the cards are one or two graceful original drawings; and the "Everyday Thoughts" is an unusually good selection of mottoes.

LADY COLIN CAMPBELL.

LADY COLIN CAMPBELL died on Wednesday evening in Carlisle Mansions, Victoria, after a severe illness of more than three years' rigorous duration, borne with unfailing fortitude, and lightened to the last by the visits of devoted friends. Of Irish blood, and possessing, with rare gifts and accomplishments, a promise of happiness which her marriage left unfulfilled, she was noteworthy for her likeness, in beauty and in misfortune,

to Mrs. Norton, and as contributing in part to Meredith's conception of "Diana of the Crossways."

She sought and found, as Mrs. Norton had done before her, a certain distraction in becoming a busy contributor to periodical literature. Her papers on freshwater fishes, first appearing in *The Saturday Review*, she republished, twenty-five years ago, in "A Book of the Running Brook and of Still Waters," dedicated "as a slight token of affection to W. H. P. and W. M."—the initials of her two oldest friends in journalism, Mr. Walter Herries Pollock and Mr. Wilfrid Meynell. Later, a selection of the lively papers she printed in *The World*, under the editorship of Edmund Yates, appeared in a volume entitled "A Woman's Walks." Until incapacitated by illness, Lady Colin held an editorial post on *The Ladies' Field*, and she continued her contributions to its pages almost to the time of her death. Her last literary project, which she did not live to carry out, was that of an anthology of poems on courage, a quality as to which she was entitled to rank as the first of contemporary experts.

A lover, critic, and collector of art, she herself sat to many painters, including Whistler and Boldini.

BOOKS DATED IN ADVANCE.

The Central Library, Town Hall, Croydon, Oct. 12, 1911.

IT is deplorable that the "Life and Memoirs of John Churton Collins" (John Lane), which is an autumn publication of 1911, should be dated 1912. This practice of the forward dating of books is the cause of much trouble to bibliographers, and is reprehensible for reasons more distinctly ethical. The offence is aggravated in a work devoted to a man whose passion for accuracy in matters literary and bibliographical was a marked trait of his character.

W. C. BERWICK SAYERS.

SIR WALTER SCOTT'S PENS.

Athenæum Club, Pall Mall.

I CAN confirm the statement that Sir Walter Scott used penholders with removable nibs.

Such a penholder, of silver, enclosed in a leather case bearing an engraved inscription to the effect that it belonged to Sir Walter, and containing also a lock of his hair, is in the possession of my brother Mr. J. L. Campbell Swinton of Kimmerghame, Berwickshire, having been given at Sir Walter's death to our grandfather John Swinton, who was Sir Walter's second cousin.

A. A. CAMPBELL SWINTON.

SALE.

MESSRS. SOTHEBY opened their season on Monday, October 23rd, with a five-day sale of books and manuscripts. Among the few lots of importance were the following: *Legros, L'Art de la Coiffure des Dames*, with both Supplements, 1768-9, 21L. A Jewell for Gentrie, 1614, 23L. *Sporting Magazine*, 110 vols., 1792-1858, defective, 60L. *The New Sporting Magazine*, 25 vols., 1853-70, defective, 28L. *Ormoy, Bergeries et Opuscules*, 1784, with the arms of Marie Antoinette on the binding, 16L. 10s. *Trials for Adultery*, 7 vols., 1780-81, 15L. 5s. *Spenser, Faerie Queene*, 2 vols., 1596, 20L. *Dante, Comedia*, printed at Venice, 1498, 15L. 1s. *Gould, Birds of Great Britain*, 5 vols., 1873, 25L. 10s. *Oscar Wilde, Works*, on Japanese vellum, 14 vols., 1908, 17L. 5s. *Audubon, Birds of America*, plates only, 1860, 30L. 10s. The total of the sale was 1,675L. 13s. 6d.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Aselm (St.), Archbishop of Canterbury, 3/6 net. In the *Notre Dame* Series of Lives of the Saints.

Chaytor (H. J.), The Story of Israel and Judah: from the Call of Abraham to the Death of Nehemiah, 5/.

Dialogues of St. Gregory, surnamed the Great, Pope of Rome and the First of that Name, 10/6 net.

Translated by P. W., and re-edited with an introduction and notes by Edmund G. Gardner. Has illustrations after Old Masters annotated by G. F. Hill.

Diggle (Right Rev. J. W.), The Ministry of the Word and Sacraments, 2/6 net.

Expositor's Dictionary of Texts, edited by Sir W. Robertson Nicoll and others: St. Luke to Revelation, 25/ net.

Field (Rev. T.), Did It Happen? an Open Letter to the Rev. J. M. Thompson.

A letter concerning the evidence supplied by the Evangelists.

Garnett (C. F.), The Church and Modern Problems, 3/6 net.

Lectures and addresses which, with one or two exceptions, have been given during the past two years in the course of ordinary parochial work.

MacCulloch (J. A.), The Religion of the Ancient Celts, 10/ net.

Mackay (James Hutton), Religious Thought in Holland during the Nineteenth Century, 6/.

Martin (A. W.), Great Religious Teachers of the East, 5/6 net.

Matthews (C. H. S.), The Faith of an Average Man, 3/6 net.

Morgan (G. Campbell), The Messages of the Books of the Bible: Job to Malachi, 3/6.

Ragg (Lonsdale), A Memoir of Edward Charles Wickham, Dean of Lincoln, formerly Headmaster of Wellington College, 7/6 net.

With a foreword by the Archbishop of Canterbury.

Rotherham (Joseph Bryant), Studies in the Psalms, 10/6 net.

The aim of the volume is to induce readers of the Psalms to become students.

Russell (Matthew), Among the Blessed: Loving Thoughts about Favourite Saints, 3/6 net.

Simpson (J. G.), The Spirit and the Bride, 6/.

Sermons preached principally in Manchester Cathedral and St. Paul's.

Spires of the City, by Francesca, 1/6 net.

Short readings and poems of a religious nature.

Taylor (John W.), The Coming of the Saints: Imaginations and Studies in Early Church History and Tradition, 5/ net.

Whittaker (Thomas), Priests, Philosophers, and Prophets: a Dissertation on Revealed Religion, 5/ net.

Wisdom of the Simple: being the Golden Sayings of Giles of Assisi, translated by the Rev. T. A. Lacey, 1/ net.

One of the Fleur-de-Lys Booklets.

Fine Art and Archaeology.

Bedford (Richard P.), St. James the Less: a Study in Christian Iconography, 5/ net.

With many illustrations.

Beveridge (Erskine), North Uist: its Archeology and Topography, 30/ net.

With notes on the early history of the Outer Hebrides, 150 full-page illustrations, and 2 maps.

Blake (J. P.) and Reveirs-Hopkins (A. E.), Little Books about Old English Furniture: Vol. I. The Period of Queen Anne; and Tudor to Stuart, 2/6 net each.

The authors, amateur collectors themselves, endeavour to state the results of their own studies and experiences for the information of people similarly situated. Both volumes contain illustrations.

Burns (Robert), Songs and Lyrics, 10/6 net.

Selected and edited by William Macdonald, with illustrations by W. Russell Flint and R. Purves Flint.

Calvert (Albert F.), Sculpture in Spain, 3/6 net.

With 162 illustrations.

Crane (Walter), William Morris to Whistler: Papers and Addresses on Art and Craft and the Commonwealth, 6/ net.

With illustrations from drawings by the author and other sources.

Dalton (O. M.), Byzantine Art and Archaeology, 38/ net.

With 457 illustrations.

Gardner (Edmund G.), The Painters of the School of Ferrara, 5/ net.

With many illustrations.

Greig (James), Sir Henry Raeburn, R.A.: his Life and Works.

With a catalogue of his pictures.

Holroyd (Sir Charles), Michael Angelo Buonarroti, 5/ net.

Second edition, with translations of the life of the master by his scholar Ascanio Condivi, and three dialogues by Francisco d'Olanda.

Japan-British Exhibition, 1910, at the Great White City, Shepherd's Bush, Official Report.

With numerous illustrations.

Lacy (Charles de Lacy), The History of the Spur.

With numerous illustrations.

Magnificent Illustrations of the History of Great Britain and Ireland: Plates CLXXXI.-CLXXXIII., 8/; and Indexes, General Title, and Preface, 10/.

For notice of Plates CLI.-CLXX. see *Athen.*, Aug. 5, p. 164.

Parker (Harry), Naval Battles: from the Collection of Prints formed and owned by Sir Charles Leopold Cust, 10/6 net.

With historical and descriptive notes, and an introductory chapter by C. N. Robinson.

Platner (Samuel Ball), The Topography and Monuments of Ancient Rome, 83.

Second edition, revised and enlarged, with many illustrations.

Prieux (Edith K.), Branscombe Church, Devon, Architecturally Considered, 1/6 net.

Romney Folio, 315/ net.

With 63 plates in photogravure, and an essay and descriptive notes by A. B. Chamberlain.

Seager (S. Hurst), Canterbury Cathedral, 1/6.

One of the Tourist Cathedral Series. Illustrated by 49 photographs taken by the author.

Shelley (P. B.), The Sensitive Plant, 15/ net.

With an introduction by Edmund Gosse, and numerous coloured illustrations by Charles Robinson.

Stories from Hans Andersen, 15/ net.

With coloured illustrations by Edmund Dulac.

Waterson (W. G.), Italian Sculptors, 7/6 net.

The work is an attempt to deal generally with the Italian sculptors of the period ranging from the Pisani and their forerunners to the successors of Bernini, 1150-1690. With 78 illustrations.

Poetry and Drama

Because I Love You: Love Poems, 2/6 net.

Bellloc (H.), Verses, 5/ net.

New edition.

Blake (William), Songs of Innocence, 2/6 net.

Browning (E. B.), Love Sonnets, 2/6 net.

Byron (Lord), Love Poems, 2/6 net.

Cayzer (Charles), By the Way of the Gate: Poems and Dramas, 2 vols., 10/ net.

Douglas (Sir George), The Pageant of the Bruce.

Written at the request of the Pageant Committee for the Scottish Historical Exhibition of 1911.

Gregory (John), A Dream of Love in Eden, and other Poems, 1/ net.

Helm (W. H.), Thomas Love Peacock, 2/6 net.

In the Regent Library.

Lynch (Arthur), Prince Azreal: a Poem with Prose Notes, 5/ net.

Maquarie (Arthur), The Days of the Magnificent: a Drama of Old Florence in Blank Verse and Prose, 3/6 net.

Posies and Kisses, 2/6 net.

Roberts (Morley), Four Plays, 2/6 net.

Tragic one-act plays.

Trench (Herbert), Lyrics and Narrative Poems, 6/ net.

Tuckwell (W.), Lycidas: a Monograph, 2/6 net.

In three Parts: I. Introduction. II. The Original Draft. III. Analysis and Illustration.

Year of Japanese Epigrams, 6/ net.

Translated and compiled by William N. Porter, illustrated by Kazunori Ishibashi.

Music.

Dent (Edward J.), Mozart's Opera The Magic Flute: its History and Interpretation; and The Magic Flute (Die Zauberflöte), translated from the German of Carl Ludwig Giesecke and Emanuel Schikaneder by Edward J. Dent, for performance at Cambridge, December, 1911, 1/ net each.

Horspool (J.), Alpha and Omega of Voice Production, 7/6.

Musical Antiquary, October, 2/6 net.

Pougin (Arthur), Marie Malibran: the Story of a Great Singer, 10/ net.

A highly appreciative record, packed with quotations from contemporary sources. With 2 photogravure plates.

Stanford (Charles Villiers), Musical Composition: a Short Treatise for Students, 3/6 net.

In the Musician's Library.

Bibliography.

Huth Collection of Printed Books and Illuminated Manuscripts, Catalogue, First Portion, illustrated, 5/.

Library of Congress: Calendar of the Papers of Martin van Buren, prepared from the Original Manuscripts in the Library by Elizabeth Howard West.

Library of Congress: Select List of References on Wool, with Special Reference to the Tariff, 20 cents.

Compiled under the direction of Hermann Henry Bernard Meyer.

Philosophy.

Bergson (Henri), Laughter: an Essay on the Meaning of the Comic, 3/6 net.

Authorized translation by Cloudeley Breton and Fred Rothwell.

Harris (I.), The Significance of Existence, 6/ net.

Monist, October, 2/6.

Nietzsche (Friedrich), Complete Works: Vol. II. Early Greek Philosophy, and other Essays, translated by Maximilian A. Mugge, 2/6 net; Vol. VII. Human, All-too-Human, Part II., translated by Paul V. Cohn, 5/ net; Vol. VIII. The Case of Wagner, &c., translated by Anthony M. Ludovici, and We Philologists, translated by J. M. Kennedy, 3/6 net; Vol. IX. The Dawn of Day, translated by J. M. Kennedy, 5/ net; Vol. XVI. The Twilight of the Idols, and The Antichrist, translated by A. M. Ludovici, 5/ net; and Vol. XVII. Ecce Homo, translated by A. M. Ludovici, 6/ net.

Sorley (W. R.), The Moral Life and Moral Worth, 1/ net.

One of the Cambridge Manuals of Science and Literature.

History and Biography.

Birmingham Diocese Ecclesiastical Records, Report presented to the Bishop, June 1st, 1/ net.

Callwell (C. E.), Tirah, 1897, 5/ net.

Part of Campaigns and their Lessons.

Camden Miscellany: Vol. XII. Two London Chronicles from the Collections of John Stow, edited for the Royal Historical Society, by Charles Lethbridge Kingsford.

Camden Third Series: Vol. XIX. Despatches from Paris, 1784-90, selected and edited from the Foreign Office Correspondence by Oscar Browning, Vol. II (1788-90).

Cotton (Sir Henry), Indian and Home Memories, 12/6 net.

With 19 illustrations.

Ferrero (Guglielmo), The Women of the Caesars, 8/6 net.

Pictures are drawn of notable women, and the conditions of woman's place and marriage among the Romans are discussed.

Fisher (Edgar Jacob), New Jersey as a Royal Province, 1738-76, 14/.

Forms Vol. XLII. of the Columbia University Studies in History, Economics, and Public Law.

Fitchett (W. H.), The Great Duke, 2 vols., 12/.

A popular Life of the Great Duke. With a frontispiece, maps, and plans.

Gostling (William Gilbert), The Life of Sir Humphrey Gilbert, England's First Empire Builder, 12/6 net.

With 19 illustrations.

Gribble (Francis), The Romantic Life of Shelley, and the Sequel, 15/ net.

Gubbins (J. H.), The Progress of Japan, 1853-71, 10/6 net.

Six lectures given in the University of Oxford during 1909-10 form the basis of the book. Documents are included in the appendixes.

Hammond (J. L. and Barbara), The Village Labourer, 1760-1832: a Study in the Government of England before the Reform Bill, 9/ net.

An important contribution to the literature of the Industrial Revolution. The procedure of Parliamentary enclosure and the rising of 1830 are dealt with at length for the first time. The book gives an admirable picture of the social movements of the day, but does not appear to contain any mention of domestic industries, such as weaving, &c.

Lansdell (Henry), Princess Alfrida's Charity, 2 parts, 6d. each.

Part I. gives the story of the first five hundred years, 918 to 1414, of the reputed Manor of Old Court, Greenwich. Part II. continues the story for 167 years under the Tudor and Stuart sovereigns.

Larned (J. N.), A Study of Greatness in Men, 4/6 net.

Based on lectures given in 1906. The great men are Napoleon, Cromwell, Washington, and Abraham Lincoln.

Lincoln Record Society Publications: Vol. I. Lincolnshire Church Notes made by Gervase Holles, 1634-42.

Edited from Harl. MS. 6829 in the British Museum by R. E. G. Cole.

Melville (Lewis), *The Life and Letters of Laurence Sterne*, 2 vols., 28/- net.

With 26 illustrations, including 2 frontispieces in colour.

M'Laren (E. T.), Dr. Lindsay Alexander, 1/- Edited by Sir W. Robertson Nicoll. One of the Little Books on Religion.

Montagu (Violette), Sophie Dawes, Queen of Chantilly, 12/6 net.

With a photogravure frontispiece, 16 other illustrations, and 3 plans.

Sanderson (the late Lady Burdon), Sir John Burdon Sanderson: a Memoir, 10/- net.

Completed and edited by his nephew and niece, with a selection from his papers and addresses.

Scott (Mrs. Maxwell), *The Life of Madame de la Rochejaquelein*, 7/6 net.

With 8 illustrations and a map.

Taswell Langmead (Thomas Pitt), *English Constitutional History, from the Teutonic Conquest to the Present Time*, Seventh Edition, 15/-

The new edition of this well-known work contains a supplementary chapter by the editor, Mr. Philip A. Ashworth, describing the constitutional changes which have taken place from the date of original publication (1879) to the present day. The new edition is printed on thinner paper and is less cumbersome than previous issues.

Geography and Travel.

Cameron (Charlotte), *A Woman's Winter in South America*, 6/- net.

An account of a journey of 24,000 miles undertaken by the author last winter.

Campbell (Wilfred), *The Beauty, History, Romance and Mystery of the Canadian Lake Region*.

With many illustrations.

Coombes (Florence), *Islands of Enchantment: Many-Sided Melanesia*, 12/- net.

Illustrated with 100 photographs.

Englishman (An) in New York, by Juvenal, 5/- net.

Fisher (A. Hugh), *Through India and Burmah with Pen and Brush*, 15/- net.

With 30 illustrations.

Gouldsbury (Cullen) and Sheane (Hubert), *The Great Plateau of Northern Rhodesia: being some Impressions of the Tanganyika Plateau*, 16/- net.

With an introduction by Sir Alfred Sharpe, and many illustrations.

Lowell (Percival), *The Soul of the Far East*, 7/- net.

New illustrated edition.

Martin (Percy F.), *Salvador of the Twentieth Century*, 15/- net.

With many illustrations.

Nansen (Fridtjof), *In Northern Mists: Arctic Exploration in Early Times*, 2 vols., 30/- net. Translated by Arthur G. Chater, with illustrations.

Pawlowska (Yol), *A Year of Strangers*, 5/- net. Sketches of people and things in Italy, Persia, Baku, &c.

Sports and Pastimes.

Sport on the Rivieras, 2/6 net.

Edited by Eustace Reynolds-Ball and C. A. Payton, with chapters on river and sea fishing in the South of Europe by C. A. Payton. The book contains 12 illustrations, and forms Vol. III. of Reynolds-Ball's Guides.

Education.

Burton (Margaret E.), *The Education of Women in China*, 3/6 net.

"Safeguard" Attendance Check Book for Use in Elementary Schools, 1/6

With directions for keeping the book.

Thwing (C. F.), *Universities of the World*, 10/- net.

Sociology.

American Sociological Society, Fifth Annual Meeting, Papers and Proceedings, Vol. V.

Goodnow (Frank J.), *Social Reform and the Constitution*, 6/6

The aim of the author has been to set forth the constitutional law upon some of the social and political problems which the American nation is now attempting, or will soon be called upon, to solve. The contents, with the exception of the third chapter, were read before the New York School of Philanthropy, as the Kennedy Lectures for 1911.

Watson (Rev. David), *Social Advance: its Meaning, Method, and Goal*, 5/-

Three chapters of this book were delivered in Edinburgh University as the Gunning Lectures of 1910-11.

Political Economy.

Gough (George W.), *Fifteen Fiscal Fallacies*, 6d. Hellert (Max), *Triumph Efficiency*, 1/- net.

In support of Free Trade and the heavy taxation of land-values.

Henderson (C. Hanford), *Pay-Day*, 6/- net.

An American work attacking profit, and recommending land nationalization and taxation of land values and of quasi-rents. The book is a curious combination of economic analysis and hortatory ethics.

Lloyd (T.), *The Theory of Distribution and Consumption*, 15/- net.

The title is somewhat misleading. The book discusses at length various means of increasing the productiveness of the Empire, especially favouring education. The greater part of the volume originally appeared in the *The Statist*.

Pratt (Edward Ewing), *Industrial Causes of Congestion of Population in New York City*, 8/-

Forms Vol. XLIII. of the Columbia University Studies in History, Economics, and Public Law.

Philology.

Cox (A. D.), *Notes on Pushtu Grammar*, 12/- net.

Greenstreet (Richard) and Nicholson (E. W. B.) Catalogue of Malay Manuscripts and Manuscripts relating to the Malay Language in the Bodleian Library, 16/- net.

Harper (Robert Francis), *Assyrian and Babylonian Letters belonging to the Kouyunjik Collections of the British Museum*, Parts X. and XI., 24/- net.

For notice of Parts VII. and VIII. see *Athen.*, July 25, 1903, p. 122.

Harrison (Henry), *Surnames of the United Kingdom: a Concise Etymological Dictionary*, Part XVI., 1/- net.

Horace: *The Letters of Horace presented to Modern Readers*.

Edited by Charles Loomis Dana and John Cotton Dana, with 23 illustrations. Modern Language Teaching, October, 6d.

School-Books.

Macaulay, *Essay on Addison*, 2/-

Edited by A. R. Weekes for the University Tutorial Series.

Pervigilium Veneris, 4d.

One of the Oxford Plain Texts.

Petits Contes Populaires, 8d.

Adapted and edited with exercises by F. B. Kirkman.

Science.

Brockbank (E. M.), *Heart Sounds and Murmurs: their Causation and Recognition*, 2/6 net.

Coste (J. H.), *The Calorific Power of Gas*, 6/- net.

Craig (C. F.), *The Parasitic Amoebæ of Man*, 10/- net.

Edmunds (E. W.) and Hoblyn (J. B.), *The Story of the Five Elements*, 2/6 net.

With 8 full-page plates and over 40 diagrams in the text. A volume of the Library of Modern Knowledge.

English (Douglas), *Tales of the Untamed: Dramas of the Animal World*, 5/- net.

Adapted from the French of Louis Pergaud, with illustrations.

Flournoy (Theodore), *Spiritism and Psychology*, 7/6 net.

Translated, abridged, and with an introduction by Hereward Carrington. Has 10 illustrations.

Harper (Merritt W.), *Manual of Farm Animals: a Practical Guide to the Choosing, Breeding, and Keep of Horses, Cattle, Sheep, and Swine*, 8/6 net.

With many illustrations.

Hutchinson (H. G.), *When Life Was New*, 6/- net. Studies and sketches reminiscent of the author's own boyhood and his outdoor life.

Johnstone (James), *Life in the Sea*, 1/- net.

A volume of the Cambridge Manuals of Science and Literature. The five chapters deal with The Categories of Life, Rhythmic Change in the Sea, The Factors of Distribution, Modes of Nutrition, and The Sources of Food.

Lowe (Percy R.), *A Naturalist on Desert Islands*, 7/6 net.

An account of visits to some desert islands of the Caribbean Sea in Sir Frederic Johnstone's yacht Zenaida, with 32 plates depicting life and scenery, and 3 maps.

McIntosh (James) and Fildes (Paul), *Syphilis from the Modern Standpoint*, 10/6 net.

With illustrations. One of the International Medical Monographs.

Milne (John J.), *An Elementary Treatise on Cross Ratio Geometry, with Historical Notes*, 6/-

Morrow (John), *Steam Turbine Design, with Special Reference to the Reaction Type, including Chapters on Condensers and Propeller Design*, 16/- net.

Stratton-Porter (Gene), *Birds of the Bible*, 12/-

With numerous illustrations.

United States National Museum: 1865, *The American Species of Sphyradium*, with an Inquiry as to their Generic Relationships, by G. Dallas Hanna; 1866, *New Sawflies in the Collections of the Museum*, by S. A. Rohwer.

White (Gilbert), *The Natural History and Antiquities of Selborne*, 10/6 net.

With illustrations in colour by George Edward Collins.

Juvenile Books.

Avery (Harold), *Not Cricket! a School Story*, 5/-

With 5 illustrations.

Bullen (Frank T.), *A Compleat Sea-Cook*, 3/6

With 9 illustrations.

Bullock (C. Ashton), *The Life of Jesus Christ*.

With 60 stamp pictures to illustrate the book. *Contes de Madame d'Aulnoy*, recueillis et abrégés par Kathleen Fitzgerald, Illustrations de Thomas Derrick, 1/6 net.

Cresswell (C. M.), *Roses of Martyrdom: Stories of the "Noble Army of Martyrs" for Children*, 2/6 net.

With 8 illustrations in colours.

Davidson (Gladys), *All about the Man in the Moon*, 6/- net.

Pictures by M. W. Tarrant.

Fables de La Fontaine, *choisies et recueillies pour les Enfants* par Kathleen Fitzgerald, illustrées par T. C. Derrick, 1/6 net.

Fraser (Edward), *In the Fighting Days at Sea*, 5/- net.

A book for boys.

Gerard (Morice), *A Daughter of the West*; or, *Ruth Gwynnett, Schoolmistress*, 2/6

With 12 illustrations by E. J. Skinner.

Hollis (Gertrude), *What the Church did for England: being the Story of the Church of England from A.D. 690 to A.D. 1215*, 1/- net.

The author's object is to teach children the history of the Church during the 525 years following the union of the Celtic and Roman missions into the National Church of England. The book contains 15 illustrations.

Hyamson (Albert M.), *Elizabethan Adventures upon the Spanish Main*, 3/6

Adapted from Hakluyt's 'Voyages' with 8 plates by Edward Handley-Read. The first of a series of narratives of "British Voyagers."

Ingram (Archibald K.), *The Greater Triumph: a Story of Osborne and Dartmouth*, 2/6 net.

With 7 illustrations by Donald Maxwell.

Johnston (Sir Harry), *Pioneers in Canada*, with 8 coloured illustrations by E. Wall-Cousins; *Pioneers in West Africa*, with 8 coloured illustrations by the author, 6/- each.

Kearton (Richard), *The Adventures of Jack Rabbit*, 6/-

With 8 autochromes and many photographs direct from nature by Richard and Grace Kearton.

Kilroy (Margaret), *Study Number Eleven: a Tale of Rilton School*, 2/6

With 6 illustrations.

King's (The) Story Book; *The Queen's Story Book*; *The Princess's Story Book*; and *The Prince's Story Book*, 3/6 each.

Historical Stories picturing the Reigns of English Monarchs, edited by Sir George Laurence Gomme, and illustrated by J. W. Campbell, H. Miller, W. H. Robinson, Helen Stratton, and H. S. Banks.

Monro (W. D.), *Stories of Indian Gods and Heroes*, 5/- net.

With 16 illustrations by Stanley Paul.

Moore (Dorothea), *Under the Wolf's Fell: a Story of the "Fifteen"*, 5/-

A tale for girls, with 5 illustrations.

Pitt-Taylor (Nora), *All about Mickie Long-Tail*, 6/- net.

Illustrated by Lucy Renouf.

Syrett (Netta), *The Old Miracle Plays of England*, 2/ net.

With 2 illustrations from water-colour drawings by Helen Thorp.

Fiction.

Arnold (Mrs. J. O.), *Fire i' the Flint*, 6/-

A Terpsichorean romance in which the heroine, first discovered as a village exponent of morris dancing, reaches the position of a finished artist.

Beerbohm (Max), *Zuleika Dobson*; or, *An Oxford Love-Story*, 6/-

For review see p. 552.

Beet (Wilfred), *Tom Bart Brown*, 6/-

The hero is a boy who wishes to be an artist. In Switzerland (where the scene is for the most part laid) he is discovered by his father, and finds out that his real name is Thomas Barowne-Bart.

Bosanquet (Edmund), *A Society Mother*, 6/-
Deals with life at Eton, high finance, and modern society.

Burgen (G. B.), *The Belle of Santiago*, 6/-

The author has embodied further Spanish experiences in this romance, the scene of which is laid partly in the old pilgrim city of Santiago, and partly in England.

Dickens, *Christmas Carol*, 6/- net.

With illustrations by A. C. Michael.

Forbes (Lady Angela), *Penelope's Progress*, 6/-
Penelope has a somewhat unconventional education, and wins success on the stage. To break off her engagement she tells her lover (with truth) that she is illegitimate, but the story ends happily.

Gallon (Tom), *As He Was Born: a Comedy*, 6/-
Under the terms of a will the hero has to enter a highly respectable English town clad "as he was born," and to stay there for one calendar month. His adventures are rather mild.

Hay (Ian), *A Safety Match*, 6/-

Daphne Vereker, the eldest daughter of an impudent country parson, marries Sir John Carr, an important coal-mine owner, twenty years her senior. At first the marriage is not altogether happy, as they fail to understand each other; a crisis follows, and the pair become reconciled just before the husband loses his sight in a mine explosion. The Vereker family is admirably drawn, as indeed are all the characters.

Hine (Muriel), *Earth*, 6/-

Written along the conventional lines of a philanderer influenced to reform and marriage by a girl of outstanding charm and virtue, the work displays a curious mingling of shrewd insight into male character and lack of comprehension of the possible effects of modern movements on many of the other sex.

Holland (Clive), *Brown Face, and White*, 6/-

A story of Japan in which the author gives a picture of the life of a missionary and his family. The main thread, however, concerns an Englishman, the manager of a tea plantation; the daughter of a Japanese florist; and the sister-in-law of the missionary, an English girl, whose visit to her sister results in the tea-planter falling in love with her.

Hunt (Violet), *The Doll: a Happy Story*, 6/-

A story of a woman who, having been divorced once, and having lost control of her child, invents a plan by which, upon her second marriage, she thinks she will be protected from again losing her child in similar circumstances.

Knowles (Robert E.), *The Singer of the Kootenay: a Tale of To-day*, 6/-

The singer is the assistant of a Scotch minister working in British Columbia, and is instrumental in effecting the return of the minister's prodigal son. The author writes as one to whom life out West is personally known.

Le Queux (William), *Hushed Up! a Mystery of London*, 2/- net.

The mysterious doings of the members of a cosmopolitan gang of criminals follow one another with pleasing rapidity and regularity through the three hundred odd pages of this book.

Luffman (L. B.), *A Question of Latitude*, 6/-

Depicts Australian life at the time of the opening of the first Commonwealth Parliament. The love-interest is provided by a wealthy Colonial and a highbred, though at the opening insular English girl, and terminates with a bush honeymoon.

Maud (Constance Elizabeth), *No Surrender*, 6/-

The author states in her preface that her volume does not in any way aspire to be a contribution to Suffragist or Suffragette literature of an historical or biographical nature, but that the characters move among events that are historically true, and that there is not in the book a statement touching prison and law-court experiences, or present laws regarding women in this country, for which chapter and verse cannot be given.

Mitford (C. Guise), *The Wooing of Martha*, 6/-

A painful picture of the sinister influence exercised on her daughter's life by a mother belonging to the so-called Smart Set.

Moberly (L. G.), *Fortune's Foundling*, 6/-

The theme is of the well-worn description which traces the fortunes of an infant heir stolen by the next-of-kin, whose villainies include an attempt to incarcerate the baby's mother in an asylum and to poison his rich uncle.

Oxenham (John), *Their High Adventure*, 6/-

A modern romance, largely concerned with the fascinations and dangers of Alpine climbing.

Pearson (E. L.), *The Believing Years*, 3/-

A number of the incidents described have been used in a series of stories published in *The Outlook*.

Pryce (Richard), *Christopher, 6/-*

The life-story of an educated and intellectual young man from his earliest childhood, the first portion dealing more particularly with events in the life of his mother as seen through the boy's eyes, the latter part with his own love-affair and disillusionment. Some of the scenes are laid in France, and others in England.

Sedgwick (Anne Douglas), *Tante, 6/-*

For review see p. 553.

Tempest (Olive), *Under Eastern Skies*, 6/-

A story based on an unwritten Indian Army law that nobody must marry until he has attained the rank of captain.

Wayside (The), by Andrus, 2/- net.

Tales of unknown India.

Weston (Kate Helen), *The Partners*, 6/-

A tale of the north-west coast of Australia.

Whitelaw (David), *The Secret of Chauville*, 6/-

An impostor succeeds by a ruse in obtaining the secret hoard of the Dartignys, hidden during the French Revolution. But he commits a murder and is finally exposed, and the treasure goes to the rightful heir.

Wood (A. E.), *The King*, 6/-

A romance of the Ruritanian type.

General Literature.

Bennett (Arnold), *The Feast of St. Friend*, 2/6 net

Deals with Christmas and its associations.

Cassell's Pocket Reference Library: A Dictionary of Abbreviations, British and Foreign, by A. E. Dobbs; A Dictionary of Etiquette, compiled by Marjory Luxmoore; French Conversation for English Travellers, by F. F. Bovet; The Pocket Gardener, by H. H. Thomas; A Dictionary of Prose Quotations (Classified), by W. Gurney Benham; When Was That? a Dictionary of Dates, Historical, Literary, Geographical, &c., by Lawrence H. Dawson, 6d. net each.

Chadwick (Esther Alice), *Mrs. Gaskell*, 2/6 net.

Part of the Regent Library.

Chubb (Edwin Watts), *Stories of Authors, British and American*, 3/6 net.

Anecdotes selected at second hand from various sources. The author is Professor of English Literature at Ohio University. There are numerous illustrations.

Clayton (Joseph), *The Rise of the Democracy*, 2/6 net.

An historical sketch of the various revolts against the absolute power of the Crown in England, leading up to the democratic ideas of our time. In the Library of Modern Knowledge. With 8 full-page plates.

Cunningham (Granville C.), *Bacon's Secret Dislosed in Contemporary Books*, 3/6 net.

Doyle (John Andrew), *Essays on Various Subjects*, 8/- net.

Edited by W. P. Ker, with an Introduction by Sir William Anson. Several of the essays are reprinted from *The Quarterly Review*, *The English Historical Review*, &c.

Gephart (W. F.), *Principles of Insurance*, 7/- net.

Hackwood (Frederick W.), *Good Cheer: the Romance of Food and Feasting*, 10/- net.

Hueffer (Ford Madox), *The Soul of London: a Survey of a Modern City*, 2/6 net.

New edition in the Readers' Library. For notice see *Athenæum*, May 20, 1905, p. 618.

James (Winifred), *Letters of a Spinster*, 5/- net.

Jones (Florence Nightingale), *Boccaccio and his Imitators in German, English, French, Spanish, and Italian Literature*: "The Decameron," 2/- net.

The book was published in America in 1910.

Joyce (P. W.), *The Wonders of Ireland, and other Papers on Irish Subjects*, 2/6 net.

A compilation of Irish legends of local and national interest. With a portrait of the author.

Lady, *The of the Decoration*, 6/- net.

With coloured illustrations by Wakana Utigawa.

La Rochefoucauld, *Maxims*, 2/- net.

Letters of Love: Napoleon, &c., 2/6 net.

Letters of Passion: Heine, &c., 2/6 net.

London Stories, Part II., 6d. net.

Macmillan's New Shilling Library: Essays, by R. W. Emerson; Essays in Criticism, First Series, by Matthew Arnold; Life of Gladstone, by John Morley, 3 vols.; The Man-Eaters of Tsavo, and other East African Adventures, by Lieut.-Col. J. H. Patterson; Man's Place in Nature, and other Anthropological Essays, by T. H. Huxley; and The Poor Law Report of 1909, by Helen Bosanquet.

Marvels of the Universe, Part II., 7d. net.

Mikhail (Kyriakos), *Copts and Moslems under British Control: a Collection of Facts and a Résumé of Authoritative Opinions on the Coptic Question*, 3/6 net.

Mother Books: I. Children: a Märchen, by Hugo Salus, 1/- net. II. Dolls, Dead and Alive, by Otto Ernst, 1/6 net.

Both translated by A. C. Caton.

Open Window (The), Vols. I. and II., 4/6 net each.

These two attractive little volumes contain work by many of the best authors and artists of the day.

Poetry and Life Series: Coleridge, by Kathleen E. Royds; Gray, by W. H. Hudson; Matthew Arnold, by Francis Bickley; Lowell, by W. H. Hudson, 1/- each net.

Attractively produced booklets, each containing a critical biography and a selection from the poems of its subject.

Queery Leary Nonsense: a Lear Nonsense Book, 3/6 net.

Edited by Lady Strachey, with an introduction by the Earl of Cromer, and many illustrations and sketches.

Robinson (Mrs.), *The Graven Palm: a Manual of the Science of Palmistry*, 10/- net.

With many illustrations.

Rosher (Charles), *Light for John Bull on the Moroccan Question*, with a note on Tripoli, 6d. net.

With maps and illustrations, and a preface by R. B. Cunningham Graham.

Royal Navy List and Naval Recorder, October, 10/-
Saintsbury (George), *A History of English Criticism: being the English Chapters of 'A History of Criticism and Literary Taste in Europe'*, Revised, Adapted, and Supplemented, 7/6 net.

Severn (Doris and Hilary), *The Next Room*, 1/- net.

Short essays intended to comfort the sorrowful.

Sweeping (A.), by Edward of the Golden Heart, 3/6 net.

Pleasant trifling, in autobiographical form, with various subjects.

Pamphlet.

Adams (William), *The Declaration of London*, 6d. net.

FOREIGN.

Poetry and Drama.

Bailliére (Paul), *Poètes lyriques d'Italie et d'Espagne*, Préface par Gaston Deschamps, 3fr. 50.
Translations of representative poems of Italian and Spanish writers, including a number of living authors. With critical and biographical notes.

Pierrot (Émile), *La Peine de Vivre; Châtiment*, 3fr. 50.

The book contains two plays, and has a sub-title 'Les Erreurs sociales.' They are extremely readable, but would frighten the British public.

History and Biography.

Cassagne (Albert), *La Vie politique de François de Chateaubriand: Consulat, Empire, Première Restauration*, 7fr. 50.
Translations of representative poems of Italian and Spanish writers, including a number of living authors. With critical and biographical notes.

Harmand (Jean), *Madame de Genlis: sa Vie intime et politique, 1746-1830*, Préface d'Émile Faguet, 5fr.

With 8 full-page plates.

Origines diplomatiques de la Guerre de 1870-71, Recueil de Documents publié par le Ministère des Affaires Étrangères: Vol. IV. 1er Août—5 Novembre, 1864.

Stern (Ludwig), *Die Varnhagen von Ensenche Sammlung in der Königlichen Bibliothek zu Berlin*, 15m.

We notice the author's death in our Gossip this week.

Geography and Travel.

Rondet-Saint (Maurice), *L'Afrique Équatoriale Française*, Préface de M. Marcel Saint-Germain, 3fr. 50.

General Literature.

Ostrogorski (M.), *La Démocratie et les Parties politiques*, Nouvelle Édition, 6fr.

Many of the less important passages have been omitted from this edition, which has been revised and brought up to date. A new chapter deals with some of the criticisms passed on the first edition; it is interesting to note that they all come from English sources.

Peters (Carl), *Zur Weltpolitik*, 8m.

* * * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

IN "Sylhet" Thackeray, which Messrs. Smith & Elder will publish next week, Mr. F. B. Bradley-Birt traces the career of the grandfather of the novelist, the first of many Thackerays to seek service in India. Mr. Birt gives a description of life in India in the middle of the eighteenth century.

The same publishers have in hand 'The Brazen Lyre,' by Mr. E. V. Knox, a collection of light and humorous verse on topics of the day. Many of the pieces have appeared in *Punch* over the signature Eovo.

MESSRS. MACMILLAN will publish next week 'Principles of Economics,' in 2 vols., by Prof. F. W. Taussig; 'Highways and Byways of the Great Lakes,' by Mr. Clifton Johnson, with many illustrations from the same hand, one of the "American Highways and Byways Series"; 'Problems in Railway Regulation,' by Mr. Henry S. Haines; and 'The Learning Process,' by Prof. S. S. Colvin.

Next Friday the same publishers will issue Mr. Algernon Blackwood's new novel, 'The Centaur.'

ON Friday and Saturday of last week, at University College, London, Prof. Bergson gave the last two of his course of four lectures on 'The Nature of the Soul.' In the third he dealt with the relation of the brain to the mind, examining theories, lately current, which regard the brain as, in some manner, a storehouse of memories, and rejecting them; insisting that the true functions of the brain are to contract habits, to mediate attention upon the material world, and serve as a bridge between the past and the present.

In his last lecture, developing further the mediatorial function of the brain, he suggested that the older philosophy, which, like common sense, makes no clean separation between spirit and matter, might be truer to reality than the quasi-scientific view of their absolute difference; and that the categories of unity and multiplicity as mutually exclusive were misleading. The essential difference between mind and matter, which does not wholly preclude mutual interpenetration, is difference in length of duration, i.e. of memory.

THE new Divinity Council established under the King's Letter, which we considered in our article on 'Trinity College, Dublin, and its New Statutes' on June 17th, has nominated Canon J. F. Gregg of Cork to the vacant Archbishop King's Professorship of Divinity in Trinity College, Dublin.

PROF. R. K. HANNAY has been appointed by the Secretary for Scotland Curator of the Historical Department of the General Register House, Edinburgh.

The English Review is shortly to be housed in more commodious quarters, the *Country Life* Building, 17-21, Tavistock Street, W.C. The success which has necessitated this move is a matter for congratulation, for the *Review* is playing a vigorous and independent part in English letters.

The number for November includes some pretty descriptive prose by Mr. Cunningham Graham and Marguerite Burnat-Provins (the latter in French); a striking story of a man's career, by Mr. E. M. Forster; an animated dispute between Mr. Frank Harris and Mr. A. Carlyle concerning the former's 'Talks with Carlyle'; and a reproduction of an admirable drawing of Mr. Hardy by Mr. Will Rothenstein.

MR. A. C. BENSON is lecturing to the Royal Society of Literature as Professor of English Fiction next Wednesday.

A COLLECTION of autographs of English men of letters has been arranged at the Fitzwilliam Museum, Cambridge. The contents of the letters are for the most part of great interest.

MESSRS. FRASER, ASHER & Co. of Glasgow have in the press a memorial volume of poems and songs, including fugitive and unpublished pieces, by the late Alexander Anderson ("Surfacedman"). During his lifetime Anderson published four volumes of verse, all of which are out of print. The new volume will contain a biographical sketch by Mr. Alexander Brown, and will be illustrated by well-known Scottish artists.

WE regret to notice the death, which occurred last week, of Lady Simpson, wife of the discoverer of chloroform. Lady Simpson obtained a wide circulation for certain unpretentious books, notably 'Steps through the Stream,' and a life of her ancestral relative Lady Nairne, entitled 'The Scottish Songstress.' More intimate brochures in memory of friends, such as Frances Ridley Havergal and Prof. Henry Drummond, were also well received.

THE ROYAL COMMISSION ON PUBLIC RECORDS will resume its sittings on the 23rd inst., when the evidence of local scholars and antiquaries will be taken as to the history and position of the Welsh and Palatinate records. The Chairman, Sir Frederick Pollock, has lately returned from America, where a movement for the erection of a Public Record Office is receiving much support just now.

THE AUTUMN MEETING of the English Association will be held at King's College, Strand, on the afternoon of Friday, the 17th inst. Prof. Gilbert Murray will deliver a lecture on 'What can English Poetry still learn from Greek?'

A MEETING of Secondary Teachers, convened by the Association of University Women Teachers, was held last Saturday at the Jehangier Hall in the University of London. The President, Miss Tuke,

Principal of Bedford College, took the chair, and 250 teachers were present.

The subjects under discussion were: (1) 'The "Teachers' Council" and the Register,' (2) 'The Necessity for Public Expression of the Secondary Teachers' Point of View, in Parliament or Otherwise.' The characteristic feature of the meeting was the warm response given to the invitation of the Association by non-members, head and assistant masters, as well as many head mistresses.

THE death is announced of Mr. Joseph Pulitzer, proprietor of *The New York World* since 1883. Born at Budapest in 1847, he came to the United States in 1864, and served in a cavalry regiment until the end of the Civil War, when he went to St. Louis and acted as a reporter on a German newspaper, of which he became editor and part-proprietor. In 1878 he bought the *St. Louis Dispatch*, which he merged with *The Evening Post* as *The Post-Dispatch*.

AN exhaustive Tolstoy Exhibition was opened last month in the Historical Museum at Moscow. It is divided into three sections—Biographical, Fine-Art, and Bibliographical—the last containing not only various editions of Tolstoy's works, including translations of his 'Master and Man' ('Le Maître et l'ouvrier') into forty different languages, but also a complete collection of books about him, and 20,000 articles from periodicals all over the world. The Fine-Art Section contains a series of portrait drawings of Tolstoy by the sculptor Naoum Aronson, as well as his medallion and two busts. The exhibition will remain open all this month.

IN the current number of the *Zeitschrift für celtische Philologie* Mr. E. C. Quiggin publishes the text of a recently discovered fragment of Old Welsh which has been acquired by the Cambridge University Library. The fragment consists of 23 lines of a tenth-century Computus, and is of special interest as being the earliest specimen of connected Welsh prose in existence.

THE death is announced of Dr. Ludwig Stern of Berlin in his 66th year. Dr. Stern, who was well known as an Orientalist and latterly as a Keltic scholar, was for some time connected with the Museum of Egyptian Antiquities in Berlin, but was afterwards transferred to the Royal Library, where he ultimately became Keeper of the Department of MSS. His best-known contribution to Oriental philology was a grammar of Coptic published in 1880. In 1895 he founded the *Zeitschrift für celtische Philologie* in conjunction with Prof. Kuno Meyer. In Keltic he will be specially remembered by his studies in Macpherson's 'Ossian' (1895) and Dafydd ab Gwilym (1909), as well as his critical edition of Merriman's 'Midnight Court.' In the section of 'Die Kultur der Gegenwart' devoted to Keltic literature he contributed valuable articles on Scotch Gaelic, Manx, Welsh, Cornish, and Breton.

SCIENCE

OUR LIBRARY TABLE.

The Wanderings of Peoples. By A. C. Haddon. (Cambridge University Press.) In conformity with the purpose embodied in the series of manuals to which this little book belongs, Prof. Haddon presents his readers with a piece of original research for which the advanced student, no less than the general reader, will have reason to be exceedingly grateful to him. The subject of the recorded, or at any rate the presumptive, movements of uncivilized peoples over the face of the habitable globe is at once so vast and so tangled that no author has hitherto ventured to deal with it as a whole. To Prof. Haddon, then, is due all the honour that is rightly accorded to the bold pioneer. Only it is, perhaps, to be regretted that, whilst he was about it, he did not plan the work on a rather larger scale. The compression to which the material is subjected is necessarily so great that, although there is never any confusion in the thought, at times even the moderately well-informed are likely to find themselves somewhat astray. This is especially the case when the intricate racial problems of the Eurasian region are summarily handled. Moreover, so compact a treatment is bound to be impersonal; whereas in regard to matters of this kind, which rest largely on opinion, in the sense of the judgment of the trained expert, we confess that we should like to hear what Prof. Haddon himself believes, and why he believes it, even at the cost of forgoing some of the references to standard authorities. But as a sort of comprehensive dictionary article, furnished with useful bibliographical aids for the student, this is a thoroughly workmanlike performance. In those rare centres of learning where ethnographical instruction is to be had, no better primer could be adopted.

In the way of detailed criticism there is very little to be said. Of sins of commission we have failed to detect any; though, of course, here, there, and everywhere we are aware of alternative views which might be defended against those adopted in the text. The only serious sin of omission seems to us to be that the Pacific region is scarcely given its due. The Melanesians are referred to somewhat casually, and the Micronesians not at all. It almost looks as if Dr. Haddon in sheer modesty refrained from dwelling on a theme concerning which he himself is the chief authority. In the introductory chapter, again, he sets forth certain universal conditions governing ethnic migrations too briefly. Thus he lays stress on dearth of food as an explosive force, but says nothing about the pressure exercised by people of superior vigour or arts. Again, whilst very properly attributing its full due to geographic control, he hardly makes enough of the stimulus given to expansion by useful inventions, metallurgy, horse-taming, and so on, or, contrariwise, of the check laid upon the wanderings of peoples by the development of certain types of highly specialized culture. But when so excellent a meal is provided, it seems almost ungracious to "ask for more." Some day, perhaps, Prof. Haddon may be persuaded to fill in his outline, and put within the reach of all that store of knowledge which he must have amassed in order to compose this pregnant digest.

The Mechanical Factors of Digestion, by Walter B. Cannon (Arnold), is the first volume of a series of "International Medical Monographs," issued under the joint editorship of Dr. Leonard Hill and Dr. William Bulloch. The series promises to be both useful and interesting, for the different volumes will be entrusted to experts whose original work on subjects of interest to medical science is well known. Dr. Cannon, who is George Higginson Professor of Physiology at Harvard University, deals with the mechanical factors of digestion, especially as they are revealed by the use of X-rays after "bismuth meals." His explanations are clear, and he shows himself a master not only of what has been done in the subject, but also of the technique which is necessary for the further advance of our present knowledge. The book will prove of the greatest practical value to surgeons, for it deals with the important subject of gastro-enterostomy; to physicians, because it advances the scientific knowledge of dietetics; and to the physiologist for the knowledge which it affords of the neuro-muscular mechanism of the digestive tract. The value of the book would have been greatly increased if the illustrations had been more numerous.

Nerves and the Nervous. By Edwin Ash. (Mills & Boon.)—Dr. Ash writes with considerable knowledge and judgment about the unfortunate class of people who are known to themselves and their friends as "nervous." He believes that an increasing tendency towards nervousness is seen in every walk of life at the present time, and that the nervous system is more unstable now than it was in former generations. Every reader of letters and memoirs written at the time of the Tudor, Stuart, and Hanoverian dynasties knows that the "mother" and the "vapours" were as troublesome then as nerves are now. In those times they were treated by the lady at the great house or the village doctor, and the patients did not flock to London to be cured. Dr. Ash believes greatly in treatment by suggestion, and some of his teaching on this point is likely to prove dangerous unless it is followed with discretion. He says, for example:—

"I am sure that in a large number of instances, even where the brain-disturbances that threaten actual insanity are so far advanced that the unfortunate sufferer hears strange voices, talking, threatening or calling him, a great deal of good can be done by rational treatment which includes direct verbal suggestion."

On the other hand, his advice about sleeplessness is essentially sound, and may be read with comfort by all who suffer from that distressing disability. From a purely literary standpoint the book is badly written.

The Electric Propulsion of Ships. By H. M. Hobart. (Harper & Brothers.)—This is a highly technical treatise by an electrical engineer who advocates the use of an electrical apparatus between the prime mover (steam reciprocating engine, steam turbine, internal combustion engine, or other source of power) and the machinery which drives the ship's propellers. Mr. Hobart makes out a good case from his standpoint, and his book should go far to provide a means by which the marine engineer can familiarize himself in a certain measure with the electrical engineer's habit of thought, and return to his own special work with a better comprehension of the claims of electricity as a motive power for

ships. The author makes some incursions into the domains of marine and mechanical engineers which show that his "efforts to acquire a reasonable knowledge of the broad aspects of the subject" have not been in vain, but they are of too professional a nature for us to follow them in any detail. The book undoubtedly has its uses for all who are concerned with the construction and working of marine engines.

Heat and Steam: Notes and Examples on Steam-Engines and Turbines for Engineers and Engineering Students. By S. G. Wheeler, R.N. (Arnold.)—Engineer Lieut. Wheeler's design in writing this book for the benefit of naval cadets is to illustrate the underlying principles of the use of heat in engines rather than to give a guide to a numerically accurate solution of theoretical problems unlikely to arise in practice—for a principle, he says, "if thoroughly understood, will always lead in the right direction," while arithmetically precise calculations are often of no particular value.

This sounds rather dangerous doctrine, but it is common sense, and provided the student's grasp of principles is really thorough, he is as likely to "get there" as the man who can work out a problem theoretically to the last decimal point.

The book goes a long way, if not the whole way, to achieve the author's object. His definitions are clear, and he gives lucid descriptions of the behaviour of steam in the cylinders of a reciprocating engine, of the action of the slide valve, of the indicator and its uses, and of the points of variance between piston engines and turbines, both "impulse" and "reaction." The injector is thoroughly explained, and we are told why sea water may not be used in boilers, and what, in this connexion, are the uses and action of evaporators and condensers. The properties of different fuels are discussed; coal consumption in various types of ships receives due attention; and the important question of the suitability of the internal combustion engine for propelling large vessels is not neglected, though in view of the experiments now in progress the author's conclusions cannot, of course, be final. They will, however, enable the student to follow intelligently the discussions on the subject in the technical press. A description of refrigerators appropriately concludes this practical treatise, which is well provided with diagrams and other illustrations.

ANTHROPOLOGICAL RESEARCH IN NORTHERN AUSTRALIA.

ALL friends of anthropology will rejoice to learn that after an interval of some years Prof. Baldwin Spencer has resumed his researches among the aborigines of Australia. The following particulars as to his work and his plans are extracted from a letter addressed to Dr. J. G. Frazer on the 13th of last September.

The Commonwealth Government of Australia is about to undertake measures for the settlement of the Northern Territory, and during the present year it sent a small party to make preliminary investigations in that region. The leadership of the party was entrusted to Prof. Baldwin Spencer. They went to Port Darwin, and thence across to Melville Island; then they returned to Port Darwin and travelled south about two hundred miles, after which they crossed the continent to the Gulf of Carpentaria. Amongst all the tribes examined by the expedition the belief in the reincarnation

of the dead is universal; and the same is true of the notion that sexual intercourse has nothing, of necessity, to do with the procreation of children. "The latter fact," says Prof. Spencer, "is interesting, because we now know that this belief exists amongst all the tribes extending from south to north across the centre of Australia." On the other hand, Prof. Spencer found among these northern tribes none of the *intichiuma* or magical ceremonies for the multiplication of the totems which form so important a feature in the totemism of the central tribes; nor could he discover any restrictions observed by the natives in regard to eating their totemic animals and plants. "The absence of *intichiuma* ceremonies," he adds, "is doubtless to be associated with the fact that the tribes in the far north live under conditions very different from those of the central area. They never suffer from drought or lack of food supply. This seems to show that the *intichiuma* ceremonies are a special development of tribes that live in parts such as Central Australia, where the food supply is precarious."

In one or two tribes along the Roper River a very curious totemic system was discovered. Among these people a man must marry a woman of a particular totem, but the children take a totem different from both that of their father and that of their mother. For example, a man of the Rain totem must marry a woman of the Paddy-melon (a species of small kangaroo) totem, and their children are of the Euro (a species of kangaroo) totem. Again, a Porcupine man marries a Lizard woman, and their children are Bats. In these tribes each exogamous class has certain totems associated with it, and the natives are convinced that the spirit children know into what woman they must enter, so that the offspring shall have the proper totem. Everywhere, too, among the tribes met with by the expedition, the women and children believe that the sound of the bull-roarer is the voice of a great spirit who comes to take away the boys when they are initiated; but during the initiatory ceremony, when the boys are shown the *churinga* for the first time, they are informed that the noise in question is not made by a spirit, but by the *churinga*, or bull-roarer, which was used in the past by one of the mythical ancestors of the tribe. Lastly, Prof. Spencer could detect among these tribes no trace of anything like a belief in a supreme being. On the whole, he considers that, with minor variations, the beliefs of these northern tribes are closely similar to those of the central tribes.

Prof. Spencer hoped to start about November 1st for another expedition to Melville Island, the inhabitants of which he is particularly anxious to study, as they are as yet virtually uncontaminated by European influence. His intention is to reside among them till February.

All anthropologists will look forward with keen interest to the publication of Prof. Spencer's fresh inquiries in this promising region. It is much to be regretted that his former colleague in research, Mr. F. J. Gillen, has been prevented by the state of his health from taking any part in these investigations.

SOCIETIES.

BRITISH ACADEMY.—Oct. 25.—Dr. A. W. Ward, Master of Peterhouse, President, in the chair.—In his Presidential Address Dr. Ward referred to the losses the Academy had suffered during the past twelve months by the death of the late President, Mr. S. H. Butcher, Sir Alfred Lyall, and Dr. John Wordsworth, Bishop of Salisbury. He welcomed the new Fellows, and surveyed the

work of the Academy concerning foreign Universities, and referred to the International Historical Congress to be held in London in 1913, and to be organized by the British Academy in co-operation with the Universities, the Royal Historical Society, the Society of Antiquaries, and kindred Societies. He summarized the various benefactions administered by the Academy, and the international and national projects helped by their own funds, and by the generosity of private and public donors. "If our resources," he concluded, "grow with our years, and above all, if the State recognizes the significance of the services which we desire to render, and which we believe we can render, to the promotion of a wide range of learned studies in this country and empire, the purpose for which the Academy was founded and chartered, and which all its Fellows have at heart, may have ample fulfilment."

Dr. W. J. Courthope, C.B., Fellow of the Academy, delivered the second "Warton Lecture on English Poetry." The lecture dealt with "The Connexion between Ancient and Modern Romance." After considering Warton's merits as an antiquarian collector, Dr. Courthope discussed the original signification of the term *roman*, the gradual change in the character of the *roman*, the question as to the amount of Celtic influence on the second order of the *roman*, and the influence of the Greek novel on the form of the metrical *roman*. The lecturer then gave a summary of errors in Warton's theory as to the origin of the romances: (1) in describing mediæval romance as an "arbitrary species of fiction"; (2) in supposing this species of fiction to have been imported ready-made into Europe by the Arabians; (3) in assuming the form of the romances to have been free of all influence from Greek and Roman literature. Mediæval romance loses its essential character with the elimination of it from the supposed historic element: its extinction was due partly to the disappearance of the feudal system, partly to the transition from oral minstrelsy to literary composition. Modern romance begins, where mediæval romance ends, as a recognized species of fictitious entertainment. The term "romantic" was applied in modern times: 1, to the imaginative temper, credulous of the marvels and improbabilities of fiction; 2, to the class of fiction which deals with the mysterious and supernatural, as opposed to novels imitating actual life and manners; 3, to the set of artistic principles which form the natural antithesis to the principles described by the term "classic." Analogy was shown between the various senses of modern "romance" and the final development of mediæval fiction: I. The change in the "romantic" temper of successive ages, illustrated by the contrast between Cervantes's description of the character of Don Quixote and Walter Scott's description of the character of Edward Waverley. II. Gradual change traced in the character of modern romantic fiction: Sidney's "Arcadia"; D'Urfé's "Astrée"; fiction of the Scudéry; "Parthenissa"; "Oroonoko"; Richardson's romances contrasted with the novels of Fielding and Smollett; Walter Scott's union of the principles of the *roman* and the *fabliau*. III. Madame de Staél's definition of the terms "classic" and "romantic"; her contrast of the French and German genius; the Middle Ages and the Renaissance; Romanticism in modern Europe, particularly in France and Germany. In conclusion, Dr. Courthope urged the necessity of historical judgment in literary criticism; and dwelt on the continuity of imaginative life in the development of European society.

ROYAL SOCIETY OF LITERATURE.—Oct. 25.—Sir E. Brabrook, V.P., in the chair.—Prof. R. P. Cowl read a paper on "Some Aspects of Eighteenth-Century Poetry in the Light of Eighteenth-Century Critical Theory." The lecturer referred the characteristic defects of eighteenth-century poetry to the tutelage of critics whose theory of poetry rested upon the insecure foundation of neo-classicism. The aesthetic basis of the theory had for its interpreters Dryden and his successors. They defined poetry as a true and lively imitation of nature, understanding by nature "whatever has a being of any kind," or "the known and experienced course of affairs in this world." From the first this formula proved to be inadequate to the needs of poetry and criticism. The poets, hampered by it, sought to evade its consequences, and the critics suffered its rigidity to relax in order to admit fiction—things like to truth—and the supernatural, for which a basis of reality was found in the popular imagination. Probability, or, with Hobbes, the possibility of truth, fixed the limits

of a poet's liberty. Dryden recognized imagination as an element in dramatic illusion, but insisted upon its subordination to reason. Granville postulated a poetical convention which impressed the stamp of currency upon certain generally acknowledged fictions of poetry, as Parnassus, Pegasus, and the Muses. The assumption that poetry is an imitative art, held by Puttenham and Sidney in reference only to a part, and that the least valuable part, of poetry, did not pass unscathed through the fires of eighteenth-century criticism. Finally, through the breaches made in the outworks of neo-classical theory, the Romantics passed to attack and capture the citadel of orthodoxy itself. The poets, Hunt contended, are liars by profession, and do not expect their lies to be believed. The poet has a world of his own, where experience has less to do than consistent imagination. In other words, the object of poetry is not truth to a nature external to the poet, but the content of his own consciousness or imagination. (post)

ROYAL NUMISMATIC.—Oct. 19.—Sir Henry H. Howorth, President, in the chair.

Exhibitions:—By Mr. J. G. Milne, an unpublished Alexandrian tetradrachm of Severus Alexander, with reverse Julia Mamaea holding model of a gateway; by Mr. F. A. Walters, a medallion (in two metals) of Commodus, without reverse, and a tetradrachm struck at Antioch with portraits of Mark Antony and Cleopatra; by Mr. L. G. P. Messenger, a small bronze coin of Constantine II., with reverse *SPES PUBLICA*, *labarum* with the Christian monogram above; by Mr. Bernard Roth, the quarter stater of Cunobelinus found at Westerham in 1889 and described by Sir John Evans in his "Supplement," p. 560; by Mr. Henry Garside, a series of recent coins of Australia (Sydney mint), Canada, and the Straits Settlements; and by Mr. Henry Symonds, a series of coins illustrating his paper.

Mr. Henry Symonds read a paper on "The Bristol Mint of Henry VIII. and Edward VI." based on his researches in contemporary documents. The mint of Bristol was reopened in 1546 by Henry VIII., owing probably to the commercial importance and geographical situation of the town. William Sharington was appointed Under-Treasurer to the mint, which was the only country mint of the period to have a graver on the staff. Mr. Symonds gave numerous details regarding the changes in the mint staff, the salaries paid, and the amount of bullion coined, with an account of Sharington's wholesale issue of the prohibited "testoons." On his dismissal, Sharington was succeeded by Thomas Chamberlain. A reference to the coining of silver "with the print of angels" was quoted; none of these coins, which the author of the paper suggested, may have been used in the ceremony of "touching," is known to have survived. Mr. Symonds pointed out that previous writers had assumed that the mint was reopened three years earlier than it really was, and suggested alterations in the present distribution of the coins of this period between Henry VIII. and Edward VI.

MEETINGS NEXT WEEK.

MON. London Institution, 8.—"The Origin of Life Question," Mr. H. Charlton Bastian.
TUE. Royal Institution, 5.—General Meeting.
— Society of Engineers, 8.30.—"Two-Cycle Engines," Mr. G. W. E. Brearley.
— Geological, 8.30.—"The Norseman in America," Dr. Fridtjof Nansen.
TUES. Institute of British Architects, 8.30.—President's Address.
— Institute of Civil Engineers, 8.—Address by Dr. W. G. Unwin.
— Geological, 8.30.
WED. Faraday, 8.—"Account of the Researches of Dr. E. G. Acheson." Geological, 8.—"On the Interglacial Gravel-Beds of the Isle of Wight and South of England and the Conditions of their Formation," Prof. W. H. Hobbs; "The Goginan Bed of Achnit, Fife," Mr. J. May Storer; "Mr. J. Broome's Scrivener."
— Society of Literature.—"English Fiction," Prof. A. C. Benson.
THURS. Royal, 4.30.—"The Spectrum of Boron," Sir W. R. Crookes; "A Chemically Active Modification of Nitrogen produced by the Electric Discharge," Part II., Hon. M. J. Strutt; and "The Chemistry of the Atmosphere," Prof. J. J. Thomson.
— London Institution, 8.—"Life on the High Mountains of Mexico," Dr. Hans F. Gadaw.
— Institution of Electrical Engineers, 8.—"Modern High Voltage Power Transformers in Practice, with Special Reference to a 'T' Three-Unit System," Mr. W. T. Taylor.

Science Gossip.

THE Annual Huxley Memorial Lecture will be given on the evening of the 23rd inst., at the Theatre of the Civil Service Commission, Burlington Gardens, by Prof. F. von Luschan. His subject will be "The Early Inhabitants of Western Asia."

MESSRS. MACMILLAN will publish next week a 'Treatise on Practical Light,' by Dr. Reginald S. Clay; and 'Dairy Cattle and Milk Production,' a work for Agricultural Colleges and dairy farmers, by Prof. C. H. Eckles.

We are glad to hear that Mr. Engel Terzi, who during the last few years has distinguished himself by his illustrations in various publications of the Natural History Museum and scientific Societies, has just been awarded a gold medal at the Turin International Exhibition.

THE Government Publications of last week include Solar Physics Committee, Statement, 1909 (post free 4d.); and Report on the Solar Physics Observatory (post free 6d.).

A NUMBER of English botanists and others will regret to hear of the death at 71 of M. Édouard André, the eminent French landscape gardener and traveller. He was for many years editor of *La Revue Horticole*, the oldest of the French papers of its class. He designed Sefton Park, Liverpool, which was opened in 1872; and transformed the fortifications of Luxembourg into a new town with public gardens, &c. He also did much important landscape gardening in various parts of Europe and travelled extensively in South America.

THE moon will be full at 3h. 48m. (Greenwich time) on the afternoon of the 6th inst., and new at 8h. 49m. on the evening of the 20th. She will be in perigee on the evening of the 8th, and in apogee on that of the 24th.

THERE will be a penumbral eclipse of the moon on the evening of the 6th; she will be in the penumbra from 1h. 40m. to 5h. 34m., but does not rise at Greenwich until 4h. 17m., so that only the latter part of the small obscuration will be visible in this country.

THE planet Mercury will be visible in the evening during the latter part of the month, but low in the heavens, situated in the eastern part of the constellation Scorpio. Venus will be at greatest western elongation from the sun on the 26th, and is brilliant in the morning, now near β Virginis; she will be near Spica at the end of the month. Mars will be at opposition to the sun on the 25th, and is a brilliant object all night, moving in a nearly easterly direction in the constellation Taurus; he will be approaching the moon on the 7th, their conjunction taking place after daylight on the 8th.

JUPITER is not visible, being in conjunction with the sun on the 18th. Saturn will be at opposition to the sun on the 10th, and is visible all night in the eastern part of Aries; he is some distance to the south-west of Mars, and the Pleiades are nearly equidistant from the two planets, a little above a line connecting them.

THE Leonid meteors will be due on the morning of the 16th, but the display is not likely to be conspicuous. That of the Bielids may be looked for in the last week of the month, but the exact time is somewhat uncertain; the radiant is in the constellation Andromeda.

SIX more small planets are announced as discovered photographically by Herr Kaiser at the Königstuhl Observatory, Heidelberg: one on the 16th ult., and five on the 18th. Dr. Palisa of Vienna also discovered another (a very faint one) visually on the morning of the 19th. That detected by the latter on the 4th has been searched for in several places and not seen, so that it would appear to have become rapidly fainter.

Three identifications of earlier discoveries are also announced. One redetected at the Paris Observatory on March 3rd, 1910, is identical with No. 335, called Roberta; No. 517, discovered in 1903 and named Edith, has been twice since announced as new, in 1905 and 1909; and No. 495, Eulalia, detected on October 25th, 1902, and supposed to be new, is found to be identical with one discovered on October 11th, 1901.

MR. ASTBURY of Wallingford has detected variability in a star in Cassiopeia, which is numbered +58° 30' in the Bonn 'Durchmusterung.' It is probably of the Algol type; the normal magnitude is 7.3, the minimum about 1.2 fainter. In a general list it will be reckoned as var. 45, 1911, Cassiopeia.

AT the beginning of this week Brooks's comet (c, 1911) was a fine object in the morning sky. The Rev. T. E. R. Phillips, observing it at Ashtead, Surrey, states that it had quite changed its structure, showing the parabolic head and apparently conical tail usual in large comets when near the sun. The nucleus exceeded in brightness a star of the second magnitude, and the tail was nearly 20° in length.

Quénisset's comet (f, 1911) will pass its perihelion on the 12th inst.; its distance from the earth is now 1.48 in terms of that of the sun, and increasing. It is moving in a south-easterly direction, and sets too soon after the sun to be visible.

A NEW observatory has been erected on the Oesterberg, Tübingen, by Herr A. Rosenberg, who purposed to devote it principally to astrophysical investigations.

FINE ARTS

OUR LIBRARY TABLE.

The Consolations of a Critic. By C. Lewis Hind. (A. & C. Black.) — Mr. Hind tells us he is "sure now" that his former book, 'The Education of an Artist,' should have been called 'The Education of an Amateur.' As an alternative title for his sequel thereto we suggest 'The Lucubrations of a Dilettante.' Whatever Mr. Hind's *alter ego*, Claude Williamson Shaw, may be, he does not take criticism to mean "the careful and thorough analysis of any subject." Mr. Hind and his hero whisk us about at express speed through the history of European art, "from Margaritone to Monet, from doubts about Cimabue to certainties about Cézanne." There is no orderly habit of thought in their conversations, no attempt to discriminate in their enthusiasm. They "know what they like," and they talk a great deal about their favourite pictures and statues, but they are not convincing when they justify their preferences. To their credit it must be recognized that their taste usually is good, but appreciations without a due sense of proportion tend to become wearisome. They like Mauve and they like Rembrandt, but they give little indication of recognizing the gulf which lies between a pleasing third-rate painter and a past-master of art. The volume contains thirty-two full-page illustrations, ranging from antique sculpture to a 'Portrait of the Artist' by Matisse; and the frontispiece represents "Claude Williamson Shaw's friend and biographer composing his work called 'Good-bye, my Fancy!'"

WE have received Sections XIV. and XV. of Mr. Edwin Foley's *Book of Decorative Furniture* (T. C. & E. C. Jack), which well maintains the character of this fine work. The subjects comprised in these sections are those of French decorative furniture in the reigns of Louis XV. and Louis XVI., and French furniture generally up to 1815. The care and particularity with which the task has been performed may be gathered from the author's treatment of Louis Quinze ornament, which he divides into five periods: (1) Régence, (2) Transitional Régence to Rocaille or Rococo, (3) Rocaille-Rococo, (4) Transitional Rocaille-Rococo to Louis Seize (à la reine), and (5) Louis Seize. A chapter excellently done and of admirable service, but oddly placed, deals with the properties and durability of various woods. We do not like the system of pagination which interrupts this on p. 302 to allow for the description of a plate (pp. 303, 304), and resumes the course of the argument on p. 305. As before, the chief feature of the work is the series of carefully chosen and beautifully produced illustrations.

MR. A. HAMILTON THOMPSON in *The Ground Plan of the English Parish Church* (Cambridge University Press) has produced a notable little book of distinct value to students of English parish churches. It ought to prove acceptable to advanced students, architects, and antiquaries as well as beginners. The matter, though much condensed to fit in with the size and scope of the "Cambridge Manuals of Science and Literature," is treated on sound and original lines. Notwithstanding the multiplicity of works, good, bad, and indifferent, issued during recent years on the old ecclesiastical architecture of England, Mr. Thompson is the first to publish a book entirely devoted to the evolution of the plan of the parish church. Each step in the development of fabrics suitable for the public worship of those accepting the Christian faith is set out with clearness, and illustrated by well-chosen examples; nor are the ritual reasons that occasionally governed a change of plan omitted.

The early churches of both apsidal and rectangular chancels are first expounded, and these are followed by chapters which deal successively with the plan of the later Saxon period, and the aisled church both with and without transepts. Mr. Thompson appears more familiar with Yorkshire, the Midlands, and the East of England than with the South and West, though all parts receive a certain amount of attention. He does not seem to be aware of the remarkable number of cruciform Norman churches that at one time existed throughout Cornwall and in parts of North Devon. We are glad to note that he pays some attention to the remarkable plan of the church of Branscombe in South-East Devon, now under careful restoration. He is right in supposing that the Norman tower was built on the remains of the Saxon chancel, and he might have added that much of the masonry of the south transept, including the lower part of its south wall, is also pre-Norman.

The Bargain Book. By Charles Edward Jerningham and Lewis Bettany. (Chatto & Windus.) — This entertaining volume seems to have been built up on the "collecting" anecdotes which have appeared from time to time in the daily and weekly press of the last few years, and so many of the stories rank among what are known as "chestnuts." None the less, the book will

be welcome to those who like to read of other people's bargains. It is best appreciated when taken in instalments—the anecdotes so crowd upon one another that much of it quickly clogs.

Very little trouble has been taken in arrangement, beyond a rough sort of classification. Dates and identities are often disregarded. Mr. Henry Huth, whose fine library is now in the market, was not the Mr. Huth who owned "the prunus jar, the celebrated ginger-jar" (p. 45), which realized 5,900. (not guineas) at Christie's in May, 1905. The story (pp. 29-30) about Canon Phillpotts's Romney is inaccurate; and that on p. 30 about a Hopper will not bear analyzing. The set of "Cries of London" "by Hamilton after Wheatley," mentioned on p. 61, is unknown to us; and by "reproductions" we suppose the compilers mean "reprints." "Mrs. Carnegie" (p. 69) is a blunder, but the whole book is popular rather than authoritative.

The Annual of the British School at Athens, 1909-10. (Macmillan & Co.)—This Annual again offers matter of the most varied interest, spreading over a very wide period, from early prehistoric times down to the age of Frankish predominance in the Aegean, and the survivals of primitive customs among the modern peasants. The present number contains what appears to complete the account of the excavations of Sparta, so far as the Annual is concerned; besides some smaller items, it includes the last instalment of the archaeological survey of Laconia. But the most valuable portion is the summary of the whole history of the sanctuary of Artemis Orthia, written by Mr. Dawkins. This may not contain anything new to those who have followed carefully all the previous accounts of the discovery and discussions of the evidence; but it is now presented in a convenient and consecutive form, so as to save searching through earlier numbers of the Annual, and to avoid the possibility of overlooking some later modification of an opinion. The chronological table on p. 51 is particularly useful in this way.

Mr. Hasluck contributes an illustrated study of the Latin monuments of Chios and the famous Lemnian earth; and Mr. Hall gives a fuller and better reproduction than has hitherto been available of the Senmut fresco, with its reproduction of Cretan vases. The anthropologist will be interested in Mr. Hawes's study of some Dorian descendants, and Mr. Wace's account of mummers in Northern Greece. Among the epigraphical studies, by far the most interesting is Mr. Woodward's discovery of a new portion of the building accounts of the Parthenon, and his restoration and rearrangement of the whole; for it seems to show beyond dispute that the pedimental figures of the Parthenon were being sculptured at a time subsequent to 438 B.C., when Phidias left Athens for Olympia. It follows that he can neither have superintended their execution nor seen them after they were completed, though he may, of course, have made the original designs for them. The discovery is certainly a notable one for the history of art.

Catalogue of a Collection of Mounted Porcelain belonging to E. M. Hodgkins. Compiled by Seymour de Ricci. (Paris, Philippe Renouard.)—There are many persons with an innate or an acquired perception of the essential qualities of beauty in a work of art to whom the possession of original objects is denied. To these the

illustrated catalogue of a well-chosen collection is very precious, in that it helps to keep alive a faculty which, wanting this or similar nutriment, might fade and perish.

Apart, however, from its influence on general culture, this class of illustration may be of lasting service to historians and students of art-history. A notable instance of this is the Slade catalogue of glass. The collection itself was begun by Mr. Felix Slade (1790-1868) in the first quarter of the last century. Starting with Venetian glass, whereof he collected a choice and representative series, Mr. Slade extended his acquisitions to the glass of Egyptian and Roman antiquity, and to that of the Byzantine Empire and the East, joining with these typical examples of the art in European countries before 1750. The compilation of the catalogue, equally systematic, was also the work of many years, and of several well-skilled pens. To the description of the objects was added an introductory notice of the art from an historical and technical point of view; the illustrations in black and white were woodcuts; the coloured plates were in chromo-lithography, Sir Wollaston Franks, who was responsible for them, never permitting machine-made illustrations in any work with which he was associated. We scarcely need say that before his death Mr. Slade presented his collection of glass to the nation, together with a sum of money for future purchases of important examples, should any be forthcoming. A gift of this kind is probably unique.

The British Museum is fortunate in having inherited another private collection, also of first-rate excellence—that which belonged to Baron Ferdinand Rothschild. In this the objects were chosen from a standpoint different from that of the Slade Collection. Baron Ferdinand was a fine connoisseur who inherited the traditions of the *métier* from his father. He bought on his own judgment, and was never influenced by the fashion of the hour. For these reasons the collection serves a certain historical function, as handing down to posterity a trustworthy record of the standard of taste in this country during the Victorian era. As to its influence on the national art, the Waddesdon Bequest, from the general high quality of its contents, should be of infinite value to our art-students. It is a free school in the best sense of the term. The collection came to the Museum without a catalogue. The duty of making one devolved on Mr. Charles H. Read, who promptly issued a short handbook, and in due course the official catalogue. This is in all points an excellent piece of work, lucid and accurate in its descriptions, and possessing a well-chosen series of illustrations.

The volume before us, illustrating the mounted porcelain in the collection of Mr. E. M. Hodgkins, is another instance of an illustrated catalogue compiled on intelligent principles, and containing a fine series of colour-prints (each one duplicated in black and white), executed with true French taste, and doing honour to the Maison Philippe Renouard. As indicated by the title, the objects are limited to a single class, although the vases and their respective mountings display variation of treatment. Briefly stated, the plan adopted by Mr. Hodgkins is to select some special form of a particular class of art, and then to acquire examples of it produced within some well-defined historical period. The reader will perceive that, when the collector has been happy in his choice of examples (as in the present instance), and these are set forth in chronological sequence, they may furnish

the materials for an illustrated catalogue at once attractive and of genuine scientific value.

The mounted porcelain here dealt with, consists of the Chinese vases with gilt bronze mounts chiselled by the eighteenth-century Parisian jewellers of the Louis Quinze and Louis Seize periods. It is a form of art which was highly esteemed in the reigns of those two French monarchs, and also by French connoisseurs down to the present day. At the same time it involves questions of taste in which it would almost seem that unanimity of opinion will never be reached. Yet the porcelain and the chiselled mounts in "or-moulu" are in themselves remarkable examples of artistic workmanship, at which no one possessing a moderate catholicity of taste can reasonably take offence. In their different ways, the porcelain in its potting and the bronze in its chiselling are often of first-rate quality. Perhaps it is held that although Chinese ornament is fantastic it is dissimilar in kind to the French Rococo, and that we have here a case of incompatibility which will always remain irreconcilable. It will, however, be understood that, when fairly stated, all the arguments are not on one side, especially when a certain moderation has been observed in the use of the gilt mounting.

The Introduction by M. de Ricci is a pleasantly written sketch of the evolution of the art in the eighteenth century, and contains some scraps of curious information which will be interesting to collectors. The edition is limited to two hundred copies.

The Ancient Egyptians and their Influence upon the Civilisation of Europe. By G. Elliot Smith. (Harper & Brothers.)—In this little volume of the "Library of Living Thought" Prof. Elliot Smith advances three main propositions, which may be summarized as follows:—

1. The Egyptians are of the same race as their most remote ancestors, the modern Egyptian presenting the type found in the Predynastic graves.

2. The first discovery of the use of metal tools and weapons took place in Egypt, whence it spread into Asia and other parts of the world.

3. It was the possession of metal tools and weapons received by the Asiatics from the Egyptians which enabled Asiatic immigrants "to establish themselves in Europe in great numbers, and thus to impress their own customs by force [author's italics] upon the populations of the territories they conquered."

As for the first of these propositions, Prof. Elliot Smith tells us that he regards it as proved from his comparison of the bodily structure of the modern Egyptian, his knowledge of which was gained when he was Professor of Anatomy at the Cairo School of Medicine, with the bodies from the graves of what he calls the "Proto-Egyptians" found by Dr. Reisner at Naga-ed-dér, and by other excavators elsewhere. Of this investigation he gives no details—for the omission the diminutive size of his book is perhaps sufficient excuse—and in their absence it is difficult to dispute a proposition which has in its favour many arguments not advanced by him.

Regarding the second proposition, the author states that "it was the custom of the Proto-Egyptian woman... to use the crude copper ore, malachite, as the ingredient of a face-paint; and for long ages before the metal copper was known, the cosmetic had been an article in daily use"; and he puts forward the suggestion that it was the accidental burning of "a fragment of malachite,

or the cosmetic paint prepared from it," which "provided the seed of metallic copper and the germ of the idea that began to transform the world more than sixty centuries ago." As to this, we can only say that, although palettes for grinding malachite, and in one case, we believe, bags of the powder produced by them, have been found in many Predynastic graves, the use of this powder as a face-paint rests upon mere conjecture. Moreover, M. de Morgan has discovered in Elam (*Athenæum*, Sept. 11, 1909) evidence of the use of copper tools and weapons for all purposes at a date which he puts at the sixth millennium B.C., and long antecedent to that in which Prof. Elliot Smith would place the ending of the Neolithic age in Egypt. As the Sumerian hieroglyphs show plainly that their first users came from a mountainous country with a climate colder than that of either Mesopotamia or Egypt, the inference seems unavoidable that it was from Elam (not, as Prof. Elliot Smith says, from Egypt) that Sumer derived her knowledge of metals.

With regard to his third proposition, Prof. Elliot Smith again produces no direct proof, but contented himself with alluding to "the masterly summary of the convincing evidence" in Prof. William Z. Ripley's 'Races of Europe,' clearly demonstrating, according to him, the presence of a stream of Asiatic immigration into Europe from "the highlands of the Pamirs north of the Hindukush"; Mr. and Mrs. Hawes's 'Crete the Forerunner of Greece'; and other works of the same character, of which perhaps Prof. Sergi's rather wild book on 'The Mediterranean Race' is the best known. The evidence in these, according to Prof. Elliot Smith, "all points to the conclusion that early in the Neolithic period the population of the northern littoral of the Mediterranean and the islands came in great part from the African shore"; and he tells us, as it were ex cathedra, that "at the end of the Neolithic period came the dawn of the Age of Metals....when the new knowledge born in Egypt came to each of these Neolithic centres and inaugurated a new era of progress." None of the works quoted by him can be said to possess the authority of a classic, nor does the conclusion he would draw from them seem to follow logically from their contents.

Such unhesitating reliance upon evidence of this character leads one to examine with some closeness the author's treatment of that with which he claims a more direct acquaintance. Very early in the book he tells us that "it is now generally admitted that Meyer's estimate of 3400 ± 100 B.C. is a close approximation to the date of the union of Upper and Lower Egypt; and that the blending of Semitic and Sumerian culture in Babylonia took place after the time of this event in the Nile Valley." Yet in Mr. L. W. King's 'History of Sumer and Accad,' which Prof. Elliot Smith asserts to be "based largely upon Meyer's memoir published, in the Transactions of the Royal Prussian Academy of Sciences in 1896," he will find it stated that "the results of recent excavation and research, both in Egypt and Babylonia, have tended to diminish rather than increase the evidence of any close connexion between the early cultures of the two countries"; and, although Mr. King says "the age of Sumerian civilization can be traced in *Babylonia* [our italics] back to about the middle of the fourth millennium B.C., but not beyond," he also states that "we may put back into a more remote age the origin and early growth of Sumerian culture, which took place at a time when it was not Sumerian," but probably came from "beyond the

mountains to the east of the Babylonian plain." Prof. Elliot Smith's own witness therefore contradicts directly his assertion that "there can be no reasonable doubt, in face of our present knowledge of the history of the evolution of copper....that if borrowing took place, it was Sumer that borrowed from Egypt and not the reverse."

One other instance we may take of the author's odd way of choosing his evidence. He refers to an article in the *Proceedings of the Society of Biblical Archaeology* in which the carved slates recording what he calls "intertribal fights between different groups of allied Proto-Egyptian people are described," and charges its author with wrongly assuming that one of the groups wearing a peculiar article of dress called the *karnata* "are necessarily foreigners." Had he read the paper more carefully, he would have seen that the gist of it is that these "karnata-wearers" are not foreigners, but the original inhabitants of the country; that their peculiar dress is stated throughout to be an African characteristic; and that reference is made to its survival in German Togoland at the present day. It is, on the contrary, their kilt-wearing conquerors who are, in the article in question, spoken of as invaders; and, it may be added, their weapons are evidently of flint, and not of copper.

From these and other signs we gather that Prof. Elliot Smith has an inadequate acquaintance with the subject about which he is writing, and in his Introduction he says it is his duty "to inform the reader in the most specific way that I lay no claim to the right to express any opinion on archaeological matters." One may wonder, therefore, why he was chosen to write a book on a subject especially demanding archaeological knowledge. "The Library of Living Thought" is generally regarded as designed to furnish within a small compass a brief insight into matters too difficult or technical to be appreciated, without a good deal of condensation and explanatory statement, by the man who is not a specialist. Such a work of condensation is not to be lightly undertaken, and needs an expert with a thorough and first-hand acquaintance with the various aspects of his subject.

WINTER EXHIBITION AT MESSRS. SHEPHERD'S GALLERY.

THE impression produced upon the critic by many pleasurable visits to this gallery gradually formulates itself into the conclusion that the eighteenth-century school of British painting would be delightful if it were not for its acknowledged masterpieces. We state this view in a crude form, because it represents a fact, the general recognition of which is somewhat overdue. If we take the "acknowledged masterpieces" to mean the typical work, coveted of millionaires, which fetches sensational prices in an auction-room, it is hardly necessary even to qualify that crude generalization. Their vices rather than their virtues have made the success of these world-famous pictures, and after a long experience of them we become oppressed by the strain of insincerity which runs through them all. The work of the rank and file of British painters of the period was less clever, less pretentious, and fundamentally more respectable. We are able to enjoy, without mental reservations, the sound craftsmanship of Allan Ramsay's *Portrait of a Nobleman* (95) and the carefully painted little full-length *Portrait of*

William Farington (96), wherein John Berridge shows himself destitute of the large plastic sense of his master Reynolds, but free also of his stage tricks. Romney's *Portrait of a Lady* (94) is an early work, in which lack of fluency is balanced by sincerity and truthfulness of characterization.

Van Dyck was probably the arch corruptor of British portraiture. He is represented here by his virtues only, in a delicately painted replica by Henry Stone, *Portrait of Queen Henrietta Maria* (135). No. 136, *Portrait of a Cavalier*, by an unknown painter (somewhat akin to Cooper in his restrained and impersonal outlook), shows how fine was the purely native portraiture of the time, and makes us wonder how long any one with a reputation for connoisseurship will acquiesce in the neglect of this severe and monumental art for the sake of the naturalism of Hoppner or the allurement of Lawrence.

An early Sir Joshua (131), the first of his portraits of Keppel, painted at Minorca in 1749, is of some historic interest, and an object of pardonable pride in its owner, who discovered it as an anonymous canvas in a saleroom. In the easy, characteristic pose of the figure we see the young painter's natural gift for getting on familiar terms with a sitter; and the frank naturalism of its execution, if pictorially a little confused, is naive and attractive. It was painted before the artist, following the lead of Van Dyck, and encouraged by the example of Titian, had thrown in his lot with the great party of compromise which has done so much to discredit Renaissance art. By this we do not mean that they made that art unpopular. On the contrary, they courted popularity, and got what they sought in abundant measure; but it is this great party of compromise which has made it possible for the more advanced critics of the present day to abjure the whole fabric of Renaissance painting as merely realistic in its aims, soulless and essentially inexpressive. This view we believe to be entirely mistaken. Man for man the later painters have been no more materialist than the Pre-Raphaelites, although they may have been less interested in religious subjects. It is certain, however, that a large number of the later painters, those precisely who have been most idolized, have been more offensively realistic in their aims because they have taken the scholarship of painting, the accumulated powers of abstraction laboriously evolved by the finest minds of the Renaissance, and used them for purposes of a sentimental realism—as an armoury of devices whereby unwelcome facts could be evaded, and pleasant ones thrown into relief, without open confession of anything but literal statement.

In France in the eighteenth century this perversion was not so generally practised as in England. Art remained a language of broad generalization, turgid perhaps, not always approaching concrete truth very closely, but maintaining the elementary morality of sound logic. Hogarth was of the same school as Chardin in this respect, and the finest work in the exhibition now under consideration is spiritually akin to Chardin's in its quietness and truth, though displaying greater aloofness and dignity. *The Bishop of St. Asaph* (131) is by a Dutchman by no means world-famous, F. van der Mijn. It has on its larger scale the atmosphere and majestic spacing of Vermeer, though the logical building-up of planes, whereby Vermeer marshals his spatial rhythm, is replaced by as wonderful a care for contour—the perfection of tranquil line. The right hand is the only blot on the picture—the traditional Van Dyck hand,

admitted as a sad concession to public taste. The careful characterization of the other hand underlines the error. We recommend this superb example of noble, but momentarily unfashionable portraiture to the attention of the directors of the various societies whose privilege it is to "rescue" masterpieces for the National Gallery.

Another work of curiously personal quality is a still-life by J. Zacharias Kneller (123), a picture of great technical beauty; while No. 121, alleged, though doubtfully, to be a portrait of Isaac Bargrave, D.D., is an admirable seventeenth-century portrait of Dutch character. We should also mention a capital Crome (143), *The Boat-House, Blundeston*; and landscape sketches by Constable (137), Gainsborough (138), Syer (140), and Bonington (152)—the last representing surely the limit of executive brilliance in water-colour.

ENGLISH OLD MASTERS AT MESSRS. KNOEDLER'S AND MESSRS. GRAVES' GALLERIES.

As both these exhibitions are on behalf of public funds (those of the National Loan Exhibition and those of the Middlesex Hospital respectively) it may seem ungracious to criticize them adversely. Frankly, however, it must be said that they present for the most part perfect examples of the weaker tendencies of British eighteenth-century art. Gainsborough exhibits these tendencies with less scruple and more sincerity, because with less insight into the structural possibilities of art, than Reynolds. He was himself considerably entranced by his own sentimental ideal. His weak, but charming *Lady Innes* (7), in Messrs. Knoedler's Galleries, shows him not unfavourably. After him the deterioration was rapid, till before the blatant yet clumsy flattery of Hoppner we are almost inclined to fancy the artist has his tongue in his cheek. Raeburn's ideal of the breezy squire is as stereotyped as Hoppner's paradise of blousy maidens. Nos. 13 and 17 are fair examples of his brusque and hearty insincerity, more difficult to sustain, one fancies, than any other variety. By comparison with these Cotes's portrait of *Sir Griffith Boynton* is refreshing. Prosaic, pretending to nothing beyond sound draughtsmanship and direct execution, it is a good example of the French tradition in painting, akin rather to Fragonard than to Chardin.

At the Graves Galleries the finest picture is a landscape by Crome (uncatalogued). Sir Joshua's *Miss Gunning as Diana* (17) is accomplished, but null. A large picture attributed to Titian has an obviously handsome look as a piece of furniture, but is very inexpressively drawn.

THE CHENIL AND MODERN GALLERIES.

At the Chenil Gallery Mr. Albert Rothenstein's exhibition is disappointingly slight in substance, even by comparison with his panel in the Borough Polytechnic. The drawing for No. 34 (50) is a landscape design full of romantic interest; and certain fans—33 and 35—are more thoroughly considered than the other works. When he brings to his designs this more thorough consideration, there is never any loss of spontaneity or decorative effect.

Of the Venetian pictures by Mr. Philip Cornish at the Modern Gallery No. 4, *San Nicolo del Lido*, is by far the best, the quick instinctive grappling with a transient effect taking the place of assured insight into the science of painting.

THE 'LIBER STUDIORUM.'

MR. DUNTHORNE is exhibiting, in aid of the London Hospital Convalescent Home at Tankerton, an exceedingly choice collection of proofs of Turner's 'Liber Studiorum.' With five exceptions, they are all from the collection of Mr. W. G. Rawlinson, the first authority on the 'Liber' and its states. Lovers of Turner's art should not miss the opportunity of seeing the etchings by the master's own hand, among which 'Inverary Pier' and 'Ben Arthur' are especially forcible in their expression of all the essential features of the landscape with the utmost economy of line; and many superb proofs of the mezzotints by Turner himself and his interpreters. Of 'Raglan Castle,' one of Turner's own engravings, the first trial proof is exhibited, very broad, massive, and dark as compared with the effect ultimately adopted. 'Solway Moss,' in this early trial proof printed in a dark brown, is incomparably more impressive than the ordinary proofs in a redder ink. The mezzotinted state of 'Ben Arthur' draws the eye away from the structure of the mountains, on which the etching had insisted, to a sky of wonderful complexity and beauty. The exhibition also includes two of the very few original drawings of the 'Liber' series that still remain in private hands—Lord Cathcart's 'Via Mala' and Mr. Rawlinson's 'Shipping at the Entrance to the Medway,' both engraved, long after Turner's death, by Sir Frank Short, R.A.

THE MADDOX STREET GALLERY.

An interesting little exhibition of arts and handicrafts is being held at the Maddox Street Gallery by the proprietors of *The Englishwoman*. The modern work—enamels, textiles, house decoration, glass (especially the "Silver White" blown glass from the Fulham Glass House), colour-printing, &c.—is remarkably good. Some terracotta figures in carved shrines from Mrs. G. F. Watts's Village Industry are delightful; and Miss E. Bateson's portrait bust, for Newnham College, of her sister, the late Miss Mary Bateson, is a fine production, dignified and simple.

The loan collection contains some particularly noteworthy exhibits, including not only specimens of good old lace and needlework (a quilted and stitched cot-cover, said to have been made for Charles II., should not be overlooked), but also a whole series of Buddhist robes from Japan. In obedience to the legend that Buddha clothed himself in garments made of the rags which he begged, these ceremonial robes—some of them as much as three hundred years old—are all composed of more than one material. The colours and embroideries are extraordinarily beautiful; and every specimen deserves individual examination. The exhibition will remain open until the 14th inst.

Fine Art Gossip.

At the Whitechapel Art Gallery on Tuesday last an excellent exhibition was opened illustrating Old London.

An exhibition of paintings by five artists—Mr. and Mrs. Paul Henry, Count Markievicz, Mrs. Baker, and Mr. George Russell—is now open in the Leinster Hall, Dublin. Mr. and Mrs. Henry, who have not exhibited in Dublin before, show a number of studies of Achill and its people, which are marked by sincere feeling and faithful observation;

Count Markievicz's Polish landscapes are broadly painted and full of atmosphere; while Mr. Russell's work is remarkable for its imaginative quality and sense of rhythm.

A TOWN-PLANNING ASSOCIATION has been formed in Dublin with the object of improving existing conditions, providing town gardens, and suggesting the lines on which development should take place. The President is the Countess of Aberdeen.

MADAME MARIE COLLART, whose death in Italy is announced, was born in Brussels on December 6th, 1842. She studied art first under her brother-in-law Chabry, and then under Stevens, and was a well-known exhibitor of landscape and animal pictures. Examples of her work are in the public galleries at Brussels and Antwerp, and a few are occasionally met with in English collections.

THE exhibition of Les Peintres et Graveurs de Paris, opened last Saturday at the Georges Petit Galleries, Paris, is more representative of painting than etching, among notable absentees in the latter section being MM. Raffaelli, Francis Jourdain, Leheutre, and Marquet. Mr. Frank Boggs and MM. Bejot and Legrand are the principal etchers represented; while among the paintings are works by MM. Gaston La Touche, Lepère, Abel Truchet, Chapuy, and Chenard-Huché.

AN exhibition of Norman Art is now open at Rouen. Within the church of St. Laurent is a reconstruction of "Old Rouen," remarkable not only for its furniture and costume, but also for the excellent reproduction of ancient buildings. Medals and manuscript books are shown in the Municipal Library, while the chief features of the Arts and Crafts section at the Museum are a collection of some sixty works by Géricault and an important series of old engravings.

THE authorities of the Louvre have recently acquired Nicolas Poussin's 'Apollo,' formerly in an English private collection.

MR. B. T. BATSFORD will publish in a few days Mr. J. Starkie Gardner's 'History of English Ironwork of the Seventeenth and Eighteenth Centuries.' The book records Mr. Gardner's long study of the subject, and has been in preparation for years. It will be profusely illustrated, and will deal not only with gates, but also such subjects as balconies, fanlights, signs, vanes, &c.

EXHIBITIONS.

- SAT. (Nov. 4).—Mr. H. C. Brewer's Water-Colours of Spain and Tangier, Private View, Fine-Art Society's Gallery.
- Mr. Gerard Chowne's Paintings and Drawings, Carfax Gallery.
- Mr. W. Russell Flint's Drawings illustrating 'Le Maréchal de Turenne and Highland Landscapes,' Private View, Fine-Art Society's Gallery.
- Goupil Gallery Salons, Sixth Exhibition, Goupil Gallery.
- Mr. J. Hamilton Mackenzie's Water-Colours and Pastels, including 'Dutch Pastors,' Dowdeswell Galleries.
- Lady Mabel's Paintings (1846-1904), Private View, Meuris Colman & Thomas's Gallery.
- Turner's 'Liber Studiorum' Drawings, Mezzotints, and Etchings, exhibited for the benefit of the Convalescent Home at Tankerton, Whitstable, Rembrandt Gallery, Whitechapel Art Gallery, Old London Exhibition.

MUSIC

THE NORWICH FESTIVAL.

At the evening concert last Wednesday week M. Ysaye played the solo part of Vivaldi's Concerto in G minor. It is really a Suite in five movements, four of which contain vigorous music. The second, an Adagio of only twenty-four bars, with strings muted, is a little gem. The work has been arranged by M. Ysaye "for the modern concert-hall," but there are passages in which the mixture of styles

is not pleasant. His other piece was Saint-Saëns's Concerto in B minor, given in place of the Elgar Concerto. The rendering of both works was good, yet the violinist was not at his best.

Madame Blauvelt sang, though somewhat coldly, "L'amerò, sàrd costante," from Mozart's "Il Rè Pastore." The concert ended with an excellent performance of Brahms's "Song of Destiny."

On the Thursday morning the first two numbers in the programme were Mozart's "Requiem" and Beethoven's A major Symphony. In the former the choir sang exceedingly well, while in the latter the Queen's Hall Orchestra under Sir Henry Wood greatly distinguished itself. After two such works Sullivan's "Golden Legend" seemed for the most part old and melodramatic.

Thursday evening was devoted to Berlioz's "Faust," which has long been a favourite in Norwich.

Of "The Kingdom," given on the Friday morning under the direction of Sir Edward Elgar, there is nothing new to say. There are some splendid pages in it, notably Mary's highly poetical, delicately scored solo "The sun goeth down"; but some of the words are not calculated to inspire a composer. Miss Agnes Nicholls, Miss Phyllis Lett, and Messrs. Gervase Elwes and Herbert Heyner were the soloists. The last-named has not, we believe, been heard previously at any of the big festivals; his delivery was singularly forcible, yet there was due restraint. Mr. Heyner has in him the makings of a great artist. After "The Kingdom" came Mendelssohn's "Hymn of Praise," which, with the exception of the dramatic "Watchman, what of the night?" sounded very conventional.

In the evening Dr. Walford Davies conducted a fairly good performance of his clever and interesting Cantata "Everyman." Herr Moriz Rosenthal's rendering of the solo part of Liszt's E flat Concerto was magnificent, while his brilliant playing of his own "Humoreske" on themes by Johann Strauss caused great excitement.

The Festival ended last Saturday with "The Messiah" in the morning, and a popular concert in the evening.

EDUCATIONAL BOOKS.

Pianoforte Playing on its Technical and Aesthetic Sides. By Charles F. Reddie. (Joseph Williams.)

How to Acquire Ease of Voice Production: the Preservation of the Voice. By Charles Tree. (Same publisher.)

Organ Playing: its Technique and Expression. By A. Eaglefield Hull. (Augener.)

In former days the idea was generally entertained that repetition of finger exercises, and so many hours of practice a day, ensured progress in pianoforte playing. But, though the art of teaching has greatly improved, it is still necessary to point out, as Mr. Reddie does, that unless ear and mind are trained, such practice is not only useless, but even harmful. He has written a practical book, and one which requires careful

reading, for much is given within moderate compass. Brevity is an excellent quality, but quick readers may fail to see how thoughtful and suggestive is the advice supplied. For instance, in his account of fingering the author is able to touch only the fringe of that important subject. Mr. Reddie states that Schumann's name "stands pre-eminent amongst the writers of romantic music." That is true, but the Romantic Period is often spoken of as coming after the Classical, so that pupils are apt to forget that there was no lack of romance in the composers of the earlier period.

Mr. Tree in his book on Voice Production has wisely aimed at simplicity and conciseness. It must be disconcerting to pupils or parents in search of a good master to learn that many have no "practical knowledge whatever of the subject"; also that "though the number of so-called methods is legion, yet every teacher of singing professes to teach the 'Italian method'"; but such knowledge is most disconcerting to those able to pay only moderate fees. Among those whose terms are high, there are some whose successful pupils offer good testimony. Again here, as in the book just noticed, Mr. Tree insists on the necessity for absolute concentration of mind in practising. Try to realize, he says, that "Singing is a Crescendo of Speaking," which recalls the old Italian saying, "Chi parla bene, canta bene." His remarks concerning the use of *all* the vowels at an early stage are sensible, also those concerning consonants. He has no particular method to commend, but readers will see that he has had experience, and that he can express himself in clear terms. He believes that the true method is simplicity itself, but that so-called professors of singing, not knowing this, conjure up difficulties which should never exist. The same, alas! can be said of teachers in all branches of the art.

In the preface to his arrangement of the Beethoven symphonies Liszt declared that every effect can be reproduced on the modern piano. Mendelssohn read this and remarked, "If I could only hear the first eight bars of Mozart's G minor Symphony rendered on the piano as it sounds in the orchestra—I would believe it." Dr. Hull has written a book on Organ Playing, and he speaks of the "superiority of his instrument over all others." Such exaggeration, however, is pardonable. The work before us is excellent, and every line of it shows knowledge and enthusiasm. His references to Bach are noteworthy. He tells us that Bach was famous as a colourist, and most exacting about the quality even of his *fancy* stops. Then surely he must have been a colourist in interpreting his clavier fugues; yet some think that they ought to be played *sans nuances*, *sans* dynamic changes, *sans* anything approaching to modern expression. Appendix II. on "Bach's Organs" is most interesting; while the programmes of recitals given by various distinguished organists, and in Appendix III. the "Classification of Pieces from a Student's Point of View," will prove useful. The book is full of sound information and wise advice.

Musical Gossip.

SIR FREDERICK COWEN's "The Veil," which, owing to his serious illness, had to be postponed for many months, was given for the first time in London last Monday evening at Queen's Hall, and with the Festival Choir from Cardiff, where it was produced in 1909. A second hearing fully confirms

our first impression, namely, that it is the composer's most ambitious and successful effort in sacred music. This is all the more surprising as he is best known by works of a light, fanciful character. "The Veil" is impressive, yet there is nothing sensational or forced; the note of sincerity is in it. The scoring is well done. We believe that "The Veil" will appeal to the public whenever and wherever it is well performed.

The rendering on Monday was excellent. Both choir and soloists (the Misses Agnes Nicholls and Phyllis Lett and Messrs. Maurice d'Oisy and Herbert Brown) deserve great praise. The admirable singing of the choir was, indeed, a special feature of the evening. The London Symphony Orchestra did full justice to their share of the work.

THE tenth season of the Broadwood Concerts opened last Thursday week at the Aeolian Hall. Mozart's G minor Quintet was ably rendered by the London String Quartet, with Mr. James Lockyer as second viola; in the lovely Adagio they were specially good. Mrs. Norman O'Neill played a group of interesting solos, and the two modern numbers, Debussy's "Jardin sous la Pluie" and Mr. Cyril Scott's Etude, Op. 64, No. 2, were interpreted with more sympathy than she displayed in the older music. The concert ended with César Franck's Pianoforte Quintet.

There is a strong programme for the second concert next Thursday: it includes Schubert's magnificent String Quintet, Op. 163, and a group of modern French songs to be sung by Miss Alice Mandeville.

DR. GEORGE HENSCHEL gave a recital last Saturday at Bechstein Hall. His programme included songs by Bach, Handel, Haydn, and Beethoven; also *Lieder* by Schubert, Schumann, Brahms, and more modern composers, and three by the concert-giver. Dr. Henschel entered thoroughly into the spirit of music of various periods and styles, and therein shows what a great artist he is.

THE LONDON TRIO (Madame Amina Goodwin, Signor Simonetti, and Mr. Whitehouse) gave the first of their new series of subscription concerts at the Aeolian Hall on Monday evening. These excellent artists have for many years been playing together, a fact which accounts for the unity of feeling distinguishing their interpretations. The chamber music of Brahms is to be a prominent feature of the present series, and this first programme opened with his delightful Pianoforte Trio in C (Op. 87).

AT the second Classical Concert, at Bechstein Hall on Wednesday evening, good renderings were given by the London String Quartet of Mozart's Quartet in D from the set dedicated to the King of Prussia, and of Brahms's Quintet in G, Op. 111, Mr. James Lockyer being the second viola in the latter. The chief feature of the concert was, however, the performance of Bach's unaccompanied Cello Sonata by Señor Casals. His technique is perfect, his tone clear and rich; but what constituted his chief title to praise was the consummate art by means of which he brought his audience into immediate touch, as it were, with the composer.

MISS EDITH KIRKWOOD AND THE LANGLEY-MUKLE QUARTET announce six concerts of chamber music at the Royal Pavilion, Brighton, on the following Saturday afternoons: November 11th and 25th, December 9th, January 27th, and February 10th and 24th. The first, a Schumann programme, will include the Quartet in A (Op. 41, No. 3) and the Pianoforte Quartet in E flat. British music will be presented at the second, and Brahms at the fourth. The fifth will be

devoted to French music, while the programmes of the third and sixth will be miscellaneous.

The new London Opera-House in Kingsway, built by Mr. Oscar Hammerstein, will be opened on Monday, the 13th inst. As it now stands, wanting only the final touches to its decoration, it is a building of unusual grace. The style of the interior is mainly French; the colouring, white and gold, with rose upholstery. Out of a hundred possible whites, the one or two happiest for the purpose have been selected. But the chief delight to the eye is in the boldness and subtlety and harmony of the broad shallow curves in the tiers of the auditorium, the roof, and the arch over the stage.

What may be the acoustic properties of the building have yet to be definitely ascertained, but of itself it suggests musical sound, and curiously satisfies the ear through the eye, much as do the curves made on a sensitive surface by singing. It is calculated to seat an audience of nearly 3,000 persons. The opening of the proscenium is 45 ft. wide and 50 ft. high; the stage, which is well seen from every part of the house, is 65 ft. deep and 84 ft. wide.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 9, Albert Hall.
	Sunday Concert Society, 3.15, Queen's Hall.
	Sunday League Concert, 7, Queen's Hall.
MON.-SAT. (EXCEPT FRIDAY).	Opera, Covent Garden.
	Mr. Kingston Stewart's Vocal Recital, 3.15, Bechstein Hall.
	Miss Ada Thomas's Chamber Concert, 3.30, Royal Hall.
	Miss Elsie Lomax's Vocal Recital, 3.30, Steinway Hall.
	Miss Beatrice Dunn and Mr. Clive Carey's Folk-Song Recital, 8.30, Royal Hall.
	Louis Figueras's Cello Recital, 8.30, Bechstein Hall.
	London Symphony Orchestra, 8.30, Queen's Hall.
	Miss Margaret Elton's Violin Recital, 3, Royal Hall.
	Miss Yvette Guilbert's Recital, 8.30, Bechstein Hall.
	Henriette Schmidt and Edith Heymann's Violin and Pianoforte Recital, 8.30, Royal Hall.
	Miss Evelyn Winter's Pianoforte Recital, 8.15, Bechstein Hall.
WED.	Classical Concert Society, 3, Bechstein Hall.
	Miss Marguerite Melville's Orchestral Concert, 3, Queen's Hall.
	Miss Ella Hackworth's Pianoforte Recital, 8.30, Bechstein Hall.
	Royal Amateur Orchestral Society, 8.30, Queen's Hall.
THURS.	Madame Geraldine Jesse's Vocal Recital, 3, Bechstein Hall.
	Mischa Elman's Violin Recital, 8.15, Queen's Hall.
	New Symphony Orchestra, 8.15, Queen's Hall.
	Broadwood's Chamber Concert, 8.30, Royal Hall.
	Madame Yvette Guilbert's Recital, 8.30, Bechstein Hall.
FRI.	Madame Yvette Guilbert's Recital, 8.15, Bechstein Hall.
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Dramatic Gossip.

In 'The Great Young Man,' the play with which Madame Yavorska has opened her season at the Kingsway, we are invited to re-inspect a work of Prince Baratin-sky's which he has subjected to revision. As originally staged, the satire of this comedy had the appearance of being directed against charity organization in Russia, but the author's real aim was the bureaucratic officialdom of his country, and, since in London he has no need to regard the susceptibilities of the Russian censorship, he has removed what was always a rather thin disguise. The change makes for somewhat more coherence in the story, but does not affect the character-drawing. Except the sorry hero, Nablotsky himself, all the figures are shadows; he alone is amusingly cynical and entertaining.

Truth to tell, we get no fresh light on the humbug and corruption which may be features of departmental administration. There is one scene in which a young secretary is sternly reprimanded and then pardoned in respect of peculation of which his censor has actually been guilty; and there is another, equally farcical, in which the subordinate is shown to have taken a leaf out of his chief's book and bullies "His Excellency" into condoning his theft. For the rest we move in an atmosphere of sexual intrigue which is not convincing.

Not all Madame Yavorska's laboured ca-joleries and gestures can make us accept as real the personality of Nablotsky's wife, or believe in her sudden awakening to a consciousness of what a love might be that is not a matter of bargain. Her gallant struggle with a language foreign to her is impairing her art, and her methods are becoming far too exuberant, her vivacity far too deliberate. On the other hand, she obtains good support from Mr. Charles Bryant, who endows Nablotsky with virility as well as a sense of humour; while Mr. Kinsey Peile as the Princess's lover, and Mr. R. Neville as a victim of official villainy, both work hard to put some semblance of vitality into their parts.

THE DRAMA SOCIETY, which recently produced privately Mr. Stephen Phillips's new play, will on the afternoon of the 14th inst. give at the Studio Theatre, 92, Victoria Street, the last four acts of Ibsen's 'The Wild Duck,' with Miss Catherine Lewis as Gina and Mr. Rathmell Wilson as Hjalmar Ekdal.

TO CORRESPONDENTS.—P. E. K.—R. G. C.—S. H.—W. M.—J. T.—F. M.—W. H. H.—Received.

P. S. K.—J. H. D.—Not suitable for us.

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